

Your Guide to UBC's Campus/Community Radio Station, CTR 101.9 FM

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DISCORDER

November | 1998



BLONDE REDHEAD

have a hard time expressing their thoughts on the expression of the inexpressible

jets to brazil: *a little edgy, a little rock, don't even mention their former bands ...*

the spinanes: *rebecca gates likes chocolate sorbet best*

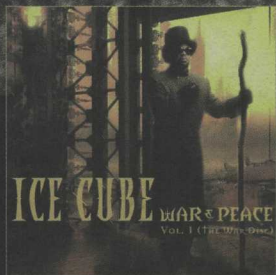
the donnas: *the state of apathetic teenagers today*

arab strap: *there's a reason that scotland's indie rock industry is booming. read up!*

bernard butler: *life after sued*



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ISSUE 190 • NOVEMBER 1998 THAT MAGAZINE FROM CTR, 101.9 FM

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IT'S SAFE TO SAY THAT BLONDE REDHEAD MADE A GOOD ATTEMPT AT BLOWING THE MAKE-UP OFF THE STARFISH ROOM STAGE ON OCTOBER 16TH. PHOTO BY RICHARD FOLGAR, DESIGN BY KENNETH.

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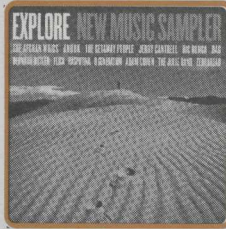
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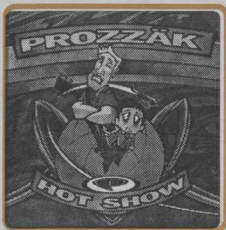
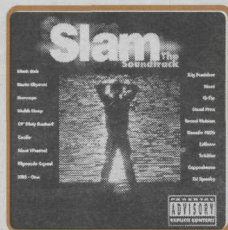
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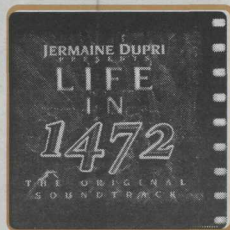


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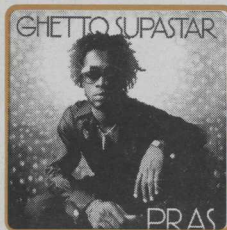
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the soundtrack



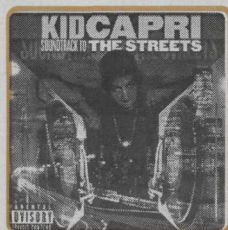
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life in 1472



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kid capri
soundtrack
for the streets

hot new releases for november

Sony Music

Dear Airhead



233 - 6138 SUB BLVD., VANCOUVER, BC, V6T 1Z1

Hi Janis,

Just a note to say thanks for the nice review of my CD, *Notes From the Underground*, by the United Empire Loyalists. I like your phrase "pioneers of psychedelia." Can I use that? I did the CD with the idea of just selling it to some old fans from the 60's, but the response has been much bigger than anticipated. We are selling in Germany and soon in the USA. Thanks again.

JEFF

Dear Airhead,

I quote your article in October 1998 on Autechre:

Europe and Britain have been into techno and electronica for quite some time, so it has evolved and grown — but in North America, apart from the few small scenes that were coinciding with Europe's, the whole electronic thing is currently exploding and is still quite young.

Although "electronica" may be bigger, ie. more commercially viable, in Europe, did the interviewer, Christine Groerer, know that techno originated in Detroit and house from Chicago? The two scenes did not "coincide." Electro as we know it is mainly a product from Detroit. Europe learnt a lot from North America.

Just some history; perhaps you could print a correction.

Tobias

PS Glad to see Autechre point it out: "The Detroit scene is still strong."

PPS Being a bastard as usual.

[We don't doubt that Ms. Groerer, having grown up in Detroit, is aware of the city's role in the techno scene. But we'll let her respond to you if she wants. Anyhow, thanks for the history lesson and thanks for being ... you. Ed.]

Dear Airhead,

This is directed to Mr. Blaine Kylo, who I'm sure is a great, generous, loving, and probably good-looking guy. But BK, what the hell are you trying to say? Maybe you should change the title of your column from "Grumpy Old Dog" to "Happy Little Puppy." You said in the beginning that this was going to be a column on what you "sense is happening" in the music scene. All I'm seeing is how cute your relationship with little sister is, and what records you buy. Where is your deep-rooted anger at the music industry? Where is your hatred towards groupies and lip synching? You kind of poke fun at things, but people usually tease things they like. I want reasons, dark pessimistic, passionate explanations as to why you're even making the effort to talk about the Backstreet Boys and Brandy and Vodka.

What you focus on is not what's happening, it's what is. Why talk about what is already in the spotlight unless you're going to attempt to bash them?

Maybe all of this is just a result of my longing for the *Cowshead Chronicles*. GTH was one hell of a writer. I cried with him, I anticipated his every sentence, sigh ...

BK, find some sort of theme or distinctive voice in your column. Or at least change the title to "Soft Kittens" so it's not misleading.

I hope this makes you really mad.

Sincerely,
Christa

contest

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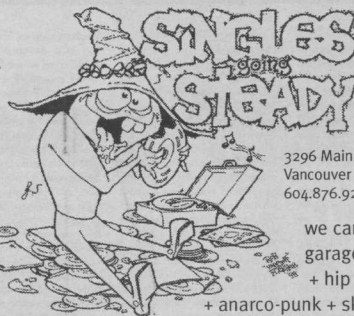
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BY JANIS MCKENZIE

THE DARKEST OF THE HILLSIDE THICKETS

Great Old Ones (Independent)

When you're reviewing a CD where the cover art features the severed heads of the band members in jars, the lyrics are about Lovecraft characters, and the sound is a matedling post-punk, where do you begin? *Great Old Ones* is mainly a compilation of previously released songs, and most of these seem to be inspired by **Black Sabbath**, role-playing games, and those picked-on American kiddies who ultimately bring semi-automatic weapons to school. Lyrics like "Here's some barbed wire/I feed it up her collar" make me nervous, to say the least, but the Thickets' cover of "Walking on the Moon" proves that Ozzie can whip *Sting* any day, and that's got to be worth something. Visit the band's website (www.holycow.com/thickets/) to find out how to join the newsgroup.

JOE FOOL early rains (guitar driven)

The first time I heard of this band

they were described to me as "chamber music," and I guess in a way that's true, although they play guitars, dobro, harmonica, and accordion instead of violins, etc. It's hard to listen to, in a small jazz combo-plus-kind-of-way. And nobody in the band is called Joe, either.

THE MYSTERONS Hot Dog, Pop 'n' Corn (Blue Lizard) ZOOX COBY & THE BOPNICK BEAT Lazer Bing-Gol (Blue Lizard)

Those Blue Lizard folks not only single-handedly got the local lounge and swing scenes rolling, they also sponsor stylish shows by out-of-towners (like **Combustible Edison**, November 5 at the Starfish Room), and they even put out records by bands like **The Molesters**, **The Dino Martinis**, and **Lee Press-On and the Nails**. But the Blue Lizard empire is not solely concerned with cocktail swilling, breathing new life into old music and clothes, and doing the Lindy: **The Mysterons** and **Zoox Coby**

sound more like spectacle, yet another element of the BL plan for world domination.

Lazer Bing-Gol is practically indescribable, a collection of assorted goofy jazz-show-influenced sonic doodles that transcends genres. The Lizards' own attempt at a description beats anything I could do: "Intergalactic Hypenic Jazzcat Scatman Cartooner Bebop-ballooner SkatDiddidooWAH Lunar Crooner."

The Mysterons are another story, alternating between various lo-fi garage-surly sounds, **Martin Denny**-esque effects (on song, "Head Hunter," made me expect artwork featuring a scantly clad young lady posed among African masks and grass huts), and '50s sci-fi movie eeriness. (Could that really have been a thesaurin I heard on "Life Signs"?!) Light-hearted, speedy, handclap-driven "Dinky" and spooky/goofy "Witchy" are a couple of my favourite Mysterons songs, combining the best and most exuberant elements of the **Sonics**, **Enigmas**, and fellow instrumental band **The Ventures**.

Grumpy Old Dog



BY BLAINE K

Two weeks in London. Galleries, museums, fish and chips, standing stones, pubs, bands, clubs, street musicians, left kerb driving, good beer, vindaloo, theatre. I could go on. So much music history can be traced to the UK. Even now, much of what we listen to flows from there. I thought London would be a good place to get current.

Less than a week before I arrived, The Afghan Whigs, Yo La Tengo, and Mojave 3 played. I lament my timing. And this was in September, the tough between the summer concert run and the fall tour blitz. There are so many venues for DJ and live music that on an average night, I had my choice of more than 20 music gigs. So much to choose from, in fact, that I gave up trying to do everything and decided to simply sample.

I didn't know where I was going anyway. Although *Time Out* is a good bible for what's up, something told me the most progressive, new music was going to be harder to find. That kind of detective work was going to take longer than two weeks.

But I did notice a few things: • PJ Harvey was everywhere, having just released *Is This De-*

sire?

wanted, though all anyone

thought to talk about was her

short-lived affair with Nick Cave.

• Simply Red said out a weeks

worth of shows in and around

London.

• Massive Attack was being

lauded back home as much as

they were here and with good

reason. In my opinion, Massive

Attack has yet to be replaced as

the best album of the year.

• Even the Brits are still talking

about the Spice Girls and Diana,

although most with more than a

bit of contempt.

• Sarah gets as much attention

overseas as she does in North

America. People were genuinely

happy that Lilith was making a

stop in London. I didn't go.

• Glam rock is the new retro.

Poor Suede was simply too early

in their bid to bring it back.

The one night I had the en-

ergy to go clubbing found me at

Heaven, at one time the premiere

(or so I was told) gay club just off

Trafalgar Square. It was

crowded, loud, expensive, and

a whole lot fun.

I was utterly amazed by one

show. South African opera star

and jazz singer Sibongile

Khumalo — a mezzo-soprano

with something like a 12 octave

range — played the famous

Ronnie Scotts. The space was just

what you'd expect, a low-

ceilinged, crowded, dark, and

intimate club. Khumalo was

breath-taking. Many of her lyrics

were in Zulu, and even listening

to her talk sent shivers through

me. An emotionally-charged and

beautiful experience I will never

forget.

The cause of all this diversity

and choice is obvious: population

density. Cram 18 million

people into Greater Vancouver

(the whole and the sum of its

parts), step back, and see what

happens. It's a simple law: the

more people you have, the more

there is happening.

So let's cram some more people

into our little city. Let's get

some energy back into our lives. *

Demo Derby

BY SARAH EFRON, LINDSAY POAPS, GABBY RESCH • citynews@mail.ams.ubc.ca



Force pulled out of the discussions on the **Multi-lateral Agreement on Investment** last month, which led to the collapse of the negotiations. The MAI is being negotiated by the **Organization of Economic Cooperation and Development**, which is based in Paris and represents the 29 most developed nations. French Prime Minister **Lionel Jospin** abandoned support of the agreement because of fear of the effect on culture and the erosion of national sovereignty. Under the agreement, culture-promoting policies, such as Canadian content regulations for radio stations and grants to Canadian artists, could be seen as unfair subsidies.

On October 20, negotiations resumed and international activist and civil society groups held parallel meetings in Paris. They met to strategize and further develop alternatives to the MAI and economic globalization. On October 21, hundreds of activists from around the world surrounded and occupied the Paris

International Chamber of Commerce Building. The group targeted the International Chamber of Commerce because this is the group which first drafted the MAI. Two well-known Canadian activists, **Maude Barlow** and **Tony Clarke**, led the charge across the barricade to occupy the building. As activists demonstrated outside, the remaining negotiators were unsure about what to do. Negotiations collapsed and there are no plans to continue discussions on the MAI within the OECD. But the idea lives on and negotiators and investors are looking to create similar deregulation policies through the **World Trade Organization**. Activists are claiming a success because at least the WTO gives a voice to developing nations, who are not a part of the OECD.

In Vancouver, local activists have been the victims of an ongoing smear campaign by local officials and police. Similar things are going on all across the country. Five protesters were banned from entering the **Ontario Leg-**

islature grounds after participating in a demonstration commemorating the third anniversary of the provincial cuts to social assistance. The non-violent protesters were charged with trespassing and are now forbidden to go to the legislature for an indefinite amount of time. In a letter to the House Speaker **Chris Stockwell**, the activists said "...our constitutionally-guaranteed right of access to the legislature to speak out against policies of this government has been eliminated... At a time when the rights of so many Ontario residents are disappearing... especially the rights of those without money and, hence, political influence... we feel it doubly imperative that any impediment to speaking out against this injustice must not be accepted in any way." The activists risk arrest if they return to the legislature grounds.

Milton Friedman, the Nobel Prize-winning economist famous for his support of the neoliberal economic agenda, got his "just dessert" this past week

when a group calling themselves the **Biotic Baking Brigade** tossed a pie in his face at a conference in San Francisco. The event, organized by Friedman, featured a number of notable participants including Ronald Reagan's former Secretary of State **George Schultz**, *Forbes* Magazine CEO **Steve Forbes** and California Governor **Pete Wilson**. The conference, entitled "School Choice and Corporate America" sought to illustrate the benefits of privatizing the education system.

Al Decker, also known as Special Agent Apple, was responsible for the incident and said, "We hold Milton Friedman responsible for crimes against the people for organizing this appalling conference. With Milton Friedman, Governor Pete Wilson, and financial magnate Steve Forbes all expected at this conference, I thought the three stooges might enjoy a taste of their own medicine. When it comes to defending the earth from the scum of the corporate universe, the pie's the limit."

In the past, the Biotic Baking Brigade has been responsible for pieing **Charles Hurwitz**, the CEO of MAXAM who defrauded the American taxpayers of 1.6 billion dollars during the 1980's Savings and Loan scandal. The group's coconut creme crusade is a part of a spot of recent onslaughts that have struck

fear into corporate hearts, including the pieing of **Bill Gates** in Belgium and the cream-banquet attack on former World Banker **Chinh Vu** and Fraser Institute head **Herb Grubel** at UBC.

And now for some upcoming actions you might want to attend: Friday November 10th marks the death of **Ken Saro-Wiwa**, environmental and human rights activist who, along with eight other Nigerian activists, was killed for treason by the Nigerian government in 1995. Join the **Ogoni Solidarity Network** on November 10th between 4-6pm at the Shell station on Davie and Burrard for a **Boycott Shell Rally**. The University of Victoria will be the site for the **British Columbia First Ecological Restoration Conference** from November 5-7. Themes discussed will include forest rehabilitation, eco-forestry and stream restoration. The conference is sponsored by the **British Columbia Environmental Network** and you can register by calling them at 877-2272. This conference is a must for any serious enviros. • **CITR Radio** will host a glorious day of programming all about sex, censorship and queer issues of every shade for **Sex FM** on November 13. Tune in to 101.9 fm for the readings, rantings and raving which characterize this annual event. • If you want to tell **Demo Derby** about any activist issues and events, email us. *

COMIN' UP
NEXT ISSUE:
INTERVIEWS

WITH:
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PLASTIC MA-
CHINE
PEDRO THE
LION
LIQUID SOUL
& MORE ...

PLUS THE
SAME GREAT
REVIEWS, COL-
UMNS, COMIX,
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RANDOM ORDER

Who are you (names, instruments played, favourite snack)?

Lauren Scott: bass, marini, shaken, not stirred?; David Ediger: guitar, pussy... cats; Chris Janos Sivak: drums, paint chips; Gary McKenna: guitar, vocals, nachos; Alanna Scott: alto sax, playdoh; Jesse Godwin: the new guy who plays keyboards, ichiban chow mein.

Are you aware that your name is an oxymoron?

We, Random Order, are collectively aware that our name is an oxymoron. However, it was not our initial intention to confuse the immaculate public. We apologize profusely. If there is any way, whatsoever, that we could make it up to you, the reader, or whatever you'd like to call yourselves, please let us know. Thanks.

Name five other oxymorons.

Government intelligence, safe sex, organised chaos, civil war, random order — good band.

How hard is it to snag a gig in the suburbs?

What a coincidence. We were just thanking our lucky stars that it's so easy to get a gig in the suburbs. Basically, if you have the physical and mental power to show up at your local rec. centre, you got the gig. Really, if you think about it, it's kinda like shooting fish in a barrel.

Explain the importance of French immersion in the development of Random Order. How did you guys amalgamate?

Blessed French immersion, where would we be without it? If it weren't for French immersion, we wouldn't be a band and that would really, really, really suck.

Why do you thank the Coquitlam RCMP in the liner notes of your debut CD *Heavy Metal Hoodwink*? Plus, who is Twist and his people?

We thanked the RCMP sarcastically. They kicked our sorry asses out of Chris' parents' house for being the loudest f#cking band in the world. Not only that, it took two cops in two squad cars to let us know that the volume was unacceptable, and they didn't even let us take pictures with them. Assholes. Twist and his people are the United Youth Movement and they do really awesome stuff for youth causes.

Lauren, tell our readers and your fans the story behind your gold and glittery amp.

Umm... let's see... the year was 1979. Disco was dead. I was walking aimlessly down the street one night, down the deserted disco strip, when I perchanced to notice a yellow glow coming from inside one of the discotheques. There it was, my Kustom Bass Amp, left over from the deceased disco days. What a beauty! I've had it ever since.

Gary, you have a rather stylish ease as well. Is there a pattern here? Also, Random Order practices in your house, with which your parents share. Does this create any familial hostility?

My grampa built my case, he's a really good carpenter. I live with my mom and I could take her anyway. So there isn't any hostility.

Dare we ask if it is personal experience that led you to write the tune 'Dingo Eat Me, Baby'?

Yes and I don't want to talk about it.

Anything else to add?

We would like to thank Nardwar and his people because they're so cool.

Ask yourself two questions and answer them.

Who is the best band playing in suburbia, right now?

The Instrumen.

Is Random Order currently looking for a trombone player?

Why, funny you should ask. Yes, we are currently on the look out for a trombone player to complete our horn section. If you can blow hard and go for a long time, you're in. Long walks on the beach are a must.

Discography:

Heavy Metal Hoodwink (Red Eye Records)

Contact:

Gary McKenna, 503 Fader, New Westminster, BC, V3L 3T8, 604.520.0688, <redyeeyerecords@conk.com>, <http://skapunkx.ml.org/~randomorder/>

Radio inter view

Live from Thunderbird Radio Hell can be heard Thursdays from 9-11 pm on

CITR 101.9 fM

Who are you?

Marq Desouza (Guitar, Vox, Harmonica, Lions), Justin Clow (Bass, Tigers), Scott Anderson (Drums, Bears [Oh My!]).

From whence came Solarbaby, and why, baby?

Solarbaby started as a songwriting project for Marq. When the labels came a-knockin', he knew that partners in crime were needed. Scott was an obvious choice, given his penchant for ballroom dancing. Numerous bassists were tried before Justin came aboard. The line-up became official after the second show. After a blistering set played to the staff at the Columbia, Solarbaby proceeded to drink themselves silly. Closing time moved the action to Justin's place, where Marq had had the vomit flowed free, covering furniture, the floor and anyone brave enough to try to stop it.

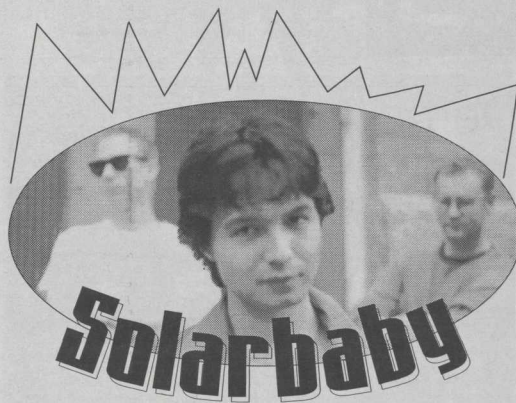
Justin was kind enough to accompany Marq in a cab to take him home. After several false addresses were explored and 50 odd dollars spent on a not-amused taxi driver, Marq was tucked safely in his own bed. That explains the baby part!

Using five other band names, describe your sound.

Picture a post-apocalyptic, juke-joint tavern. Neil Young sits at a table with Robert Johnson, explaining the art of amplified guitar feedback. Robert Zimmerman is up on the dim stage, reciting a poem about how to milk a cow with a monkey wrench. The Replacements serve up stiff drinks to an inebriated Mick 'n' Keith who are harassing a fellow boozier who looks suspiciously like Elvis Costello. Do you really think *The Devil Rules This World*?

That is a pretty obvious statement; however, that isn't really what that song is about. There are pieces of us in all our songs, but it's never the whole picture. We have a song called 'I Just Can't Keep From Crying.' It's adapted from a Blind Willie Johnson song from the 1920s. I re-wrote the verses about a guy who kills his wife and goes on the lam. Now, I've killed many people in my life, but I've never been married. So it's rare that a song is 100% autobiographical.

Please name your contemporaries.



We're lucky to

be able to fit on a wide variety of shows. A lot of people hear the country influence in us and Palace Flophouse was complementary to play with. We can rock out too, though, and the Transvestimentals, Jetset, Bored of Authority, Bonafide, Cloverhoney, Liplickers, 4 Bone Chain, and Kristy Thirsk have all shared the stage (and a few pitchers) with us.

Do people get confused that you — a VANCOUVER band — are on Teenage USA Recordings, a TORONTO label?

Only us and them.

Ask yourself two questions and answer them.

What's the main reason you guys get thrown out of so many bars?

We have a habit of overturning drink-laden tables.

Where do you guys like to hang out?

Any place with drink-laden tables.

Anything else to add?

Come to the Marine Club on November 27. It's better to come to us, you won't like it if we have to come to you.

Contact address and number:

#105-1775 Pendrell St., Vancouver, BC, V6G 1T2, 604.682.2860

www.geocities.com/~solarbaby or

www.members.home.net/solarbaby

Discography:

The Power of Negative Prayer CD (Teenage USA)

LocalSeen

The Secret Three

These three fellers making mood music aren't so much of a secret, or at least they shouldn't be. They're quiet, but they shouldn't be unheard.

The band's members come from prairie lands (Brady Cranfield, drums), island community (Rob Lang, guitar), and popular suburbia (Scott Malin, bass). They merged, musically, in a Windsor Street household, "the practice and living space for previous projects," such as Vancouver's supercool indie bands, Meet Daisy, Kid Champion, and, at times, Blaise Pascal. And, as Scott of the Secret Three says, "These were merely the bands that had formal names." This was 1993.

In 1996, six months after The Secret Three's formation,

Rob moved out East while the others remained here, "playing with friends from the aforementioned bands and regularly lamenting the crumble." Rob is back, however, and The Secret Three continue to create their unique (but easily released by, say, Thrill Jockey Records) and quiet instrumental sounds.

They are planning to record, play shows (go see them! At the Sugar Refinery on Tuesday, December 8), and "improve sound and repertoire."

Their request to you: "If you have or know of a place that suits atmospheric, instrumental music, please let us know. We prefer to play sitting down."

Contact them c/o Brady Cranfield, 604.739.1118 or <cranfie@shu.ca>



If you're in a band and you'd like to be a part of the LocalSeen scene, send us over some information on yourselves that will make us interested in you!

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Spinanes

by Randal Mindell / photos by Ann Goncalves

If eloquence and paraphrasing have ever found a place to coexist, it is surely within Rebecca Gates' diction. Even though her mind should have been preoccupied with thoughts of a late vegetarian dinner, she managed to give off her playfulness and "some foreign word could describe it" cool. In town to play out and promote her new album, *Arches and Aisles*, Gates is leading another new backing band. Her newest arrangement (Ted Lao, guitar; Kendall Meade, keyboards and bass; and Jerry Busher, drums) comes after on-and-off solo touring. She says she's glad to be playing the "assault," but it's obvious that she's just happy playing. After sending her band off for vegetarian on Davis, Rebecca and later, Ted, took time to chat on the picnic tables outside that place on the corner. Rock and Roll Hooshy-Coo.

DISORDER: Your format seems to always be changing. How is that going to work out in the future? Are you going to stick with that rotating cast?

Rebecca: It seems to me to be just evolving that way. If for some reason something solidifies, then it will solidify because it's meant to be, you know? For me right now, I am really enjoying playing with a lot of different people and learning a lot of different things from all of them. It's really great and I never know what's going to happen.

You release an album about every two years. Do you have a long refining process?

Rebecca: I do. I really go over things and make sure they are effective. A lot of people will write really quickly and they'll just be done and say, "Okay, that's my song," and to them it's important that it is of the moment. For me, my songs tend to usually get better the more that I work on them. And also, I don't write all the time. A lot of people do, but I just don't. I'll go through six months where I won't write a song. In that period, I'll be doing different things and I'll get absorbed in that and then I come back to that.

You designed the front cover of a recent Chestnut Station EP. Is design one of those other things that you get absorbed in?

Rebecca: Mostly it's just a hobby. I like to do it and I know Rian [Murphy, of Chestnut Station], and he was having trouble with the logo, so I was like, "Let me do some lettering for you," to see if he'd like it and he did. They took what I did and put it in a computer and did whatever with it.

So, what about geography?

Rebecca: It's a science.

Some people aren't really honest with themselves about the effect geography and the subsequent weather has on them.

Rebecca: I'm definitely affected. I mean, Portland is a classic example of too much rain and too many people down in the dumps. For me, when I first moved, I was so relieved to be out of Portland but I really missed it. Even in separate ways: when I'm on tour, home is nice, when I'm home I think tour is nice.

You have been lending your voice to other records as well as welcoming voices to your own records for the first time. You did the Mekons record and you have Sam Prekop on yours. Is it nice to be, you know, trading voices?

Rebecca: It's great. Excuse me, I'm all clomp clomp. Actually, on the second record I had my friend John [Moan] sing on one song and my friend Elliott [Smith] sing on two songs. They were mixed pretty low; it wasn't obvious. But it's been nice to have other voices, especially a male voice on the record, partially because I just get sick of mine. I think that when Sam pops up on the record, the record really needs him suddenly. You need someone to kind of answer for a second.

Some songwriters have different voices within their songs. Lyle Lovett is known for his three different styles: the creep, the

heartbreak, and the sass. Do you have different voices?

Rebecca: I don't think I consciously write like that. I don't write consistently in one voice. I think, maybe, in his songs, what I know of him, you could say the whole song is written in that perspective and I think mine changes a lot more from verse to verse, maybe. I think I am a lot more sarcastic than people realize. People will say, "Oh, you're really sad" or whatever. I mean, I'm pretty evil sometimes and I don't know how people really miss out on that. Has someone ever really misinterpreted you that way?

Rebecca: As far as what?

Has anyone ever gone up to you and said, "This song means so much to me, and you feel a sense of guilt because..."

Rebecca: Noooo. Sometimes I get frustrated because I think a reviewer or a listener didn't really pick up on how pissed off I was in that song, or

So you got to grab some incidental fans.

Rebecca: Hopefully. People I talked to would say, "I came here with my friend to shop and now I like your music."

Between your first album and now, you have gone from, basically, chords to much more note-oriented music. The sound is much cleaner and, from seeing you on stage, I didn't even notice any pedals.

Rebecca: You can only stay stummy for so long. I used to play strictly as a rhythm guitarist and still that's my favourite way to play, but after a while you just get tired of it.

You are a tall woman, so I can ask you this next one.

Rebecca: Lindsay Davenport!

If you had the choice of being 3'11" or 7'1", which would you be?

Rebecca: 7'1".

And why?

After a while, though, if I spent any energy being stressed out by stuff like that, I wouldn't have a lot of time to do a lot of things that are important. The last album had these slow, grinding intros. On the new one the songs are much more up front. Is that the new mood of the album?

Rebecca: Yeah. It's part of the learning curve. You start making records and then suddenly you learn how to do them differently and try different things and all that. For me, it was important because I really wanted to make the second record as it turned out. I'm still really pleased with what it is. I'm a pendulum-swinging learner. I'll start, "I wanna go there," and then I'll go to the second record and think, "You did that well, but let's bring it back a little this way," or "Let's go in that direction."

What is your favourite chord?

Rebecca: The red one.

Ted: The red one? What chord is that?

Rebecca: You didn't ask what musical chord it was.

OK, OK. What is your favourite musical chord?

Ted: I thought you meant like a red chord.

Rebecca: Like Eddie Van Halen always played brown. I don't really know if I have a favourite one. I don't know what the chords I play are called. You're too good, obviously.

Ted: Why go back and confuse what you know so well?

You're accelerated.

Rebecca: Damn.

I was going to take you for ice cream, but since you said the lactose is bad for your singing voice, I'll have to settle for asking you what your favourite flavour is?

Rebecca: Mmm. I would have to say I like chocolate sorbet, coffee, and pistachio. Ted just went vegan before he went on tour. What is the ice cream flavour you miss the most, Ted?

Ted: Soft-serve vanilla with chocolate sprinkles. Chocolate Sorbet? You know you are messing with the gone order of textures.

Rebecca: No, no. The Ben and Jerry's chocolate sorbet is very good.

Ted: And it's vegan.

Hey, have you ever thought about pulling a Bob Mould and running around aimlessly playing shows for years at a time?

Rebecca: Isn't that what we are doing right now? You've been playing a lot this year. Which do you prefer: the woman with guitar or the band with assault?

Rebecca: I like 'em both, and I'm not saying that to be diplomatic. There are really different things you can do. Right now, I'm super-psyched to be in band mode because I was getting really bored with myself. It's a lot more fun. I actually do a couple of songs alone during our set, so I get the best of both worlds. We do have to load a lot more crap now. We just got these cigarette package amplifiers. If we can get down to just using those, we'll be set. *



how sexy I was, or whatever. I think it's important for songs to have room for people to bring their own experience into it and take what they want from it. That's more important to me than people picking up on what I'm putting down.

You were touring Urban Outfitters stores across America. How did that come about?

Rebecca: I wanted to go out and do a tour of free shows. It ended up being seven cities. I wanted to do in every city a free, or cheap, over-21 show and I wanted to do an all-ages show. When I was talking to the label about this, it turned out Urban Outfitters has a lot of music-oriented programs. They actually have a person in Philadelphia that coordinates music for their stores. The record label asked me what I thought about playing an Urban Outfitters, and I thought "Great!" I ended up playing four shows, and it ended up pretty good.

Rebecca: Because at 3'11" I wouldn't be able to carry my amp.

So logical. That answer was so easy.

Rebecca: I'm a pragmatist.

I read an article that traced your past in Portland and I noticed you used to work in promotions.

Rebecca: I worked retail for a long time, I worked retail for a really long time, and then I did some promo and PR stuff.

So when you're looking around the Starfish Room and you see posters of yourself everywhere, is it strange to see yourself plastered on all these walls?

Rebecca: No, I just get mad when they aren't there! Goddamn it, who didn't hang up the posters? They're supposed to be hanging up posters. In the beginning, it was totally horrifying.



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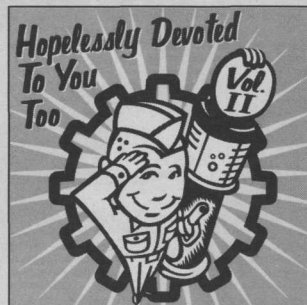


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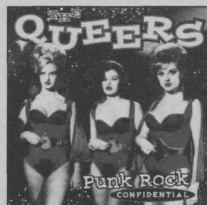
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33 THE KIDS WANNA ROCK™

by Chris Eng

AN INTERVIEW WITH

the

Donnas

HAVE YOU EVER HAD IT WHERE you go to talk to your friends and you actually have something serious on your mind that you want to discuss, but when the time comes, you're having such a good time just shooting the shit that it slips your mind completely? That's what talking to The Donnas was like. The band formerly known as the Electrocutes (a harder-rockin' four-piece combo) from Palo Alto, California, rolled into town to play The Smugglers' tenth anniversary show and I was ready. I was primed. I had my probing and in-depth questions scrawled on a piece of loose-leaf. They were evocative. They were searching. They would win me a Pulitzer. There was only one problem — The Donnas were really off-hand and engaging. I knew what my mission objectives were, but I had such difficulty achieving them. It was much easier to talk to them about potato knishes and KISS than their status and position in the rock music industry. And so, following my emotions although perhaps not my instinct, that's what we discussed, and in the end I was content. My conversation would not win me awards, book or magazine contracts or even a free lunch, but I did walk away from it with one important piece of knowledge — The Donnas are fun. They are fun to talk to, fun to be around, and fun to watch live. And more importantly, they're in this business for the fun and that's a goddamn rarity in the industry nowadays.

DISORDER: Your name, your instrument, your favourite metal band?

F: Donna F. Bass. Scorpions.
C: Donna C. Drums. Mötley Crüe.
A: Donna A. um... A I sing. AC/DC.
R: Donna R. Guitar. KISS.
Whatever happened to the Electrocutes?
F: We killed them!
A: That shit's gonna come out. I mean, that good thing is gonna really come out. Some day.
R: Yeah, we recorded some stuff and we didn't finish.
F: We didn't finish the cover or anything.
So it still exists, but...
R: Technically, it doesn't exist, but it's just so different that nobody likes it, and nobody cares that it was the Donnas before-stuff. They don't really care.
F: The album's gonna be called *Steal Your Lunch Money*.
So, are you still having fun?
All: Yeah!
R: We're having more fun, now, because it was kind of sad when nobody liked us.
A: Last night we had all kinds of fun!
Where was that?

A: We went to sushi. Sake. Beer.
C: The drinking age here is 19.
R: Yeah, it was just really exciting for us.
So, do you get riders now?
F: Potato knishes are on our rider.
R: And Diet Pepsi and normal Pepsi, but now we want to change it to Coke.
A: Yeah, Coke, because Pepsi tastes different.
R: Pepsi is bad.
F: And Spice Pops.
C: They never get us our knishes.
F: We've only gotten that once.
C: In our home town.
R: No one has ever given us Spice Pops.
F: Like they're so hard to find.
C: Yeah, really.
I don't think you could find people up here who know what knishes are. Even I'm not so well schooled.
A: No way!

against the Ramones or anything.
Is it going to be like The Elder?
[The Elder is the extraordinarily horrible KISS concept album. Really. It's bad. You have no idea.]
All: NO!
C: Yeah, actually!
R: No, not that kind of evil. Not evil for the fans. We just mean all of those coloured shirts 'n' stuff. We replaced the coloured shirts with these.
[The band fingers their personalized necklaces that each spell their name.]
A: The necklaces.
C: We just got them.
R: They're good, they're great, we rip them off a lot, but we're moving forward.
F: We're moving forward.
C: Growing.
A: We're moving on up.

we didn't really take it seriously.
A: We just did it for attention.
R: Yeah, and we also didn't think The Donnas was going to last.
F: A side-project.
A: We were totally like, 'Yeah, the Electrocutes! Okay, we'll do the Donnas too.'
And then the side-project took over?
C: And then we kind of merged them for *American Teenage Rock and Roll Machine*.
R: The Electrocutes were louder ...
A: Faster.
R: ... and had more influences, whereas The Donnas' first stuff is really simple and kind of boring.
I really like the rock direction.
F: It's better. ROCK!
What kind of a code should your fans obey?



photo: Chris Eng

I've heard of them, but do you know what poutine is? It's a cultural thing.
C: You've gotta try them. They're really good.
F: Anyway, next question.
So, don't people complement you on your shows?
R: Not always. Sometimes, but not like every show.
F: We get the 'You're good for a girl' comment a lot.
R: We get the 'You guys were better the last time I saw you' or 'I like your old album better than your new album' or 'You should have played more songs from your old album.'
'How come you don't sound like the Ramones anymore?'
All: Yeah!
Well, the Ramones had a good show and they played it really well for a lot of albums, but —
A: Yeah! Not like we have anything

[A spontaneous eruption of The Jeffersons theme begins and takes several moments to taper off.]
So, have you thought about a concept album?
F: Our next album's going to be more evil.
A: That's kind of a concept.
R: There aren't any happy songs on it. Because people are always like, 'Where are the shirts?' We show up at photo shoots and they're like, 'You brought your shirts, right?' and we're just like —
F: 'No, fuck you.'
C: After a while, people talk about the shirts and nothing else.
R: And it was a joke, anyway. It wasn't like we were doing it for a big glam thing — you know those interviews where the glam people are like, 'Everybody's just talking about our clothes and our make-up, they're not focusing on the music, dude.' And that's not it either, we were just kidding around. Especially with the names in the first place, like the initials and stuff,

THE DONNAS' CHOICE OF INSTRUMENTS (TAKEN FROM ANGRY WOMEN IN ROCK)
F: Gibson Thunderbird with an acoustic amp.
C: Pearl drumset and Zildjian cymbals.
R: Marshall JCM 2000 and two Gibson Les Paul studio models.

R: Don't listen to the bands that are trying to tell you about politics.
F: Yeah, no politics.
C: No politics.
F: No school. Everyone should drop out of school.
A: Don't even have opinions about Clinton and Monica — just ignore it.
R: Yeah, fuck that. Don't worry about their sex lives, that's not going to save the world.
C: And don't even think about saving the world. Just have fun.
R: Just have fun until it dies, and it's gonna die, it's gonna die.
F: We're all gonna die.
A: We're all gonna die! That's what our next album is actually about. We said it was a little more evil ...
R: No, that's the title!
A: We're All Gonna Die!
F & R: No, NO, YOU'RE all gonna die.
C: And you all have to get into Backstreet Boys. *



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LIKE HELL
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THURSDAY, NOVEMBER 12
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FRIDAY, NOVEMBER 13
SMOKIN' FROGS

SATURDAY, NOVEMBER 14
JIMMIE DALE GILMORE
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SUNDAY, NOVEMBER 15
CORNELIUS

WEDNESDAY, NOVEMBER 18
EARLY SHOW
DAN BERN
LATE SHOW
IAN MOORE

THURSDAY, NOVEMBER 19
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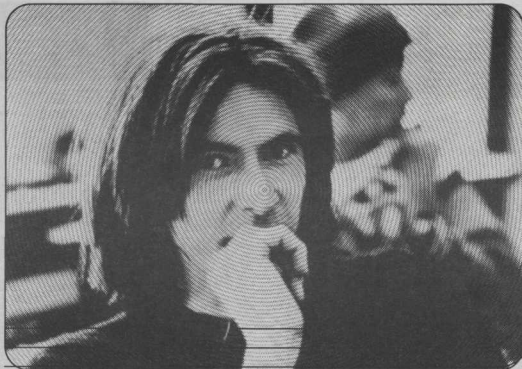
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DISHWALLA
SONICHRONE

SUNDAY, NOVEMBER 22
REEL BIG FISH
PLUTO

THURSDAY, NOVEMBER 26
LEGENDARY PINK DOT
TWILIGHT CIRCUS
DUB SOUNDSYSTEM

FRIDAY, NOVEMBER 27
NGOMA

SATURDAY, NOVEMBER 28
EARTH CRISIS
HATEBREED



bernard butler

by Christine Gfroerer

If or almost a decade, the British music press has wasted oceans of ink and a forest's worth of trees dissecting the career of Bernard Butler. From his years as the creative guitarist in Suede, through the acrimonious split from them and on to the release of his recent solo effort, *People Move On*, it has never been settled whether the reclusive Londoner is the new Neil Young or whether he will follow ex-Stone Roses John Squire into Brit-pop blandness. Butler has earned himself a reputation

for refusing to discuss his former band and former bandmates have been slinging insults for the last two years. Today, however, he seemed more philosophical about this defining period of his career.

"It doesn't offend me to talk about friends I've known in the past or to talk about people I've loved in the past. It's like an old car that you've thrown away — it doesn't mean you can't mention the car. I'm sick and tired of people making assumptions before I even meet them. Kids come

up to me every night after the show and say, 'I know I'm really going to offend you, but would you sign this Suede record?' I think, 'Why? ... Why on earth do you think that would offend me?' It really gets me down. I'll get it four times a day, every day, regularly for every day of my life. Why should I get embarrassed by signing a Suede record, when I made it, when I love those records and am very proud of them? When did I ever say anything to the contrary? It's difficult when you're an artist to stand up for yourself because you are immediately put into a compromising situation, and it always comes across as confrontational."

This more relaxed attitude towards discussing his old band is also evident in the looser musical arrangements and more personal lyrics on *People Move On*. When asked if there is a conscious move from the detached storytelling on Suede's debut, he enthusiastically agrees.

"I find that even if you start talking about other people in a song, it ends up being about yourself anyway. Even when you start using characters to hide behind, it's about me and people who have been around me. Some of the greatest writers start to talk about other people or things very separate from their own worlds and still end up discussing their personal feelings and experiences. Every time I mention the words 'I,' 'he,' or 'she,' it's not about me, but the whole theme of the words is based on my world, I suppose."

One of the biggest challenges Butler faced in making his solo album was the prospect of handling all the vocal duties himself. He explained that this was a natural extension of his newly-developed songwriting technique.

"I used to write music in a very structured way, like mathematical formulas or structures. Part of the way I started singing was that instead of working things out in a very structured way, I started improvising a lot, turning on the tape machine and sitting in front of it for hours and letting whatever came out come out, then rewinding and finding the good bits. It became very easy to write like that and a lot of the songs were written in that way. When things happen, they happen in short bursts. I was writing this morning, so I'm kind of on a roll today. I recorded something when I got to the church where I'm playing tonight."

Upon its release, *People Move On* received an avalanche of praise and critical acclaim. Many of

the reviews expressed surprise that the album was astonishingly good. It seemed that many people had expected the album to be weak in comparison to his earlier work. Butler, however, claims that he had no expectations from the press.

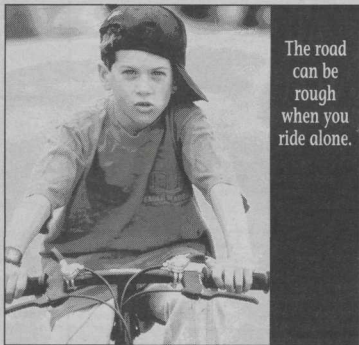
"I would never expect anything from [critics] because I have seen both sides of it. I don't read any of the reviews and I don't read any of the magazines apart from the odd thing here and there. People tell me that they are very nice, but it's really a bad idea to start reading your own reviews. If you read something bad about yourself, it can ruin your week and it's notorious for screwing people up. I don't want to read how good/bad I am in one magazine and then read another magazine about how bad/good I am. If I read something that says incredibly wonderful things about me I say, 'Great, okay,' but it's not like somebody giving you a hug or like somebody telling you they love you. I don't consider whether they are true or not — they just don't have any relevance."

Regarding his current popularity with the press, Butler refuses to take it too seriously.

"If you are right for that point in time, it's great and they give you a green light and say that you can exist this week, thank you. Or else they say you can't exist and it's got nothing to do with whether people like you or anything like that. I know there is hypocrisy on both sides."

But things have not always been so friendly between Butler and the music press. Between the peaks of Suede's early years and *People Move On*, his involvement with British soul-pop singer David McAlmont earned him the accolade of "a third rate Burt Bacharach." However, Butler manages to put a positive spin on this low point of his career. It is his philosophy to not consider anything he has done as good or bad, but merely steps on his creative path.

"Certain things that I have done, that were controversial, were still worthwhile. But ultimately, I did a lot of things that I couldn't have predicted — nor could anyone else — and that's what great music is all about, being able to pull different things out of the hat that haven't been done before. I'd hate to become just a predictable old rock 'n' roll band, doing the same thing every album. I feel accomplished, but I don't feel like I've done anything yet. I make records for a living. I write songs for a living. It's a very emotional thing." *



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BLONDE REDHEAD

I was not always a big fan of Blonde Redhead — Fake Can Be Just As Good was a bit of a revelation for me. I didn't actively dislike them before so much as passively neglect them, but I was eagerly anticipating their newest one, In An Expression of the Inexpressible. It is, of course, a great record. Yet, great musicians don't always make great conversationalists. Amedeo Pace is seemingly a pleasant, polite and thoughtful guy, but hardly forthcoming. He's almost classically inarticulate on the subject of his own work. What doesn't really come across easily through this transcription is his soft voice and non-authoritative demeanor. What is left is then not too illuminating. Maybe a little more mystery is just fine. Perhaps his apparent reluctance or inability to be definitive is an honest expression of his work as he sees it, fundamentally inexpressible. But this slightly pretentious conclusion is actually commonplace. When doing art of any sort, the thoughts and processes involved need not necessarily be overt and clearly demarcated in order to be productive. Value here is in the doing, the practice. While not conclusive, the openness of his vagaries is a fine, complimentary counterpart to his delightful, more organized music. Hardly disingenuous, Amedeo is generous enough to leave the explanations to us. (Blonde Redhead is Simone Pace: drums and keyboards, Amedeo Pace: guitar and vocals, and Kazu Makino: guitar and vocals.)

by Brady Cran / Live photo by Richard Folgar

DISORDER: What instruments do you play?

Amedeo: I play guitar and baritone guitar, and I sing some of the songs.

What is a baritone guitar?

It's a sixstring guitar that I made, that has four bass strings and two guitar strings on it.

Your last two albums for Touch and Go have taken great strides towards defining a unique style and sound. Do you feel more confident of your own musical identity, finally leaving Sonic Youth comparisons behind? I don't know if I feel more confident, really. I do feel that we are finding our own way of expression. But actually, I feel that I am getting more insecure as I go on. It's always difficult. It's not like it gets easier with the more records we do. It never feels like we are more confident, for some reason.

With the new album, did you plan on not having a bass player for the new album or was it circumstantial?

We planned on not having one. We had done the last album with Vern Rumsley from Unwound. At that point, we were also already playing as a trio. That album was done with a bass, but we knew that after that, we didn't have a bass player to play with. We put ourselves in a difficult situation, but we had decided that we didn't want a fourth person in the band. This new album is just the three of us. It also makes more sense for us to play the music live as a trio since it was recorded as a trio. At times, we have a difficult time going back and playing old songs. I'm more secure because I know we didn't record with a bass player; it's just us and we can reproduce it live. In a way, confidence comes from that aspect.

Were the songs on the new album written with the small or live-up in mind?

It was just the three of us, but we didn't want to put any limits on what we were going to do, in terms of writing or recording. Records can sound different from live music, which can be great, but when we went into the studio, we didn't say that we better do this so that we can play it live. We just went into the studio and did what we could. And if there were things that we wanted to add, we did, and we didn't necessarily worry about how we were going to play it live. There's always ways to adjust. I also think that it's really good to think of recording as a different thing.

Are you satisfied with the leaner sound?

I guess I am. It is hard for me to listen to the record right now. I liked it when we recorded it and I had a really nice time doing it. I think it's interesting enough, but I can't be objective right now.

With less instrumentation, do you now find it easier or more challenging to create tension and dynamics?

Both. It's harder because with less instruments you are limited. But with more instruments, you don't have to work as hard at thinking of how to create tension. I'm not really worried about it. I listen to a lot of music that is really intense with maybe just two instruments, or three, or even one. The voice is also a great instrument; you can do so much with it. I do find it interesting to work with less instruments. You are limited, but there is also still so much that can be done.

Are you becoming more experimental, moving further away from what might be more simply called pop music,

for example, with the title track 'In An Expression Of The Inexpressible,' or do you see yourselves more as a rock outfit, just doing what comes most naturally?

I don't know if we're becoming more experimental. I think this record is not experimental, but a lot of people think it is. I think it's pretty poppy and the songs are really easy to me in some ways. Some people think it's a more difficult and edgy record. To me, 'An Expression of the Inexpressible' is like [the] blues. It's really basic: it's one chord and Kazu's singing. I can hear the melody and simplicity in it. Maybe



Inexpressible about the hard to express

I had a lot of time to think about it, but I don't see it as experimental at all.

Why did you ask to have the new album produced by John Goodman and Fugazi's Guy Picciotto?

We didn't have to, we just wanted to. We had done a couple of singles with Guy and had a really good time. We also wanted the two of them to meet. It was fun to be with both of them, and it worked out.

A lot has been written about your possible influences, notably the No-wave scene, represented by bands such as Sonic Youth, Uzi or DNA [from whose work their name is derived]. Would you say that, along with bands such as Unwound, you take-off more from No-wave signifiers rather than parade them superficially? Or is this a tedious comparison for you now?

I don't really think about it at all. We do listen to DNA and Arto is our friend. We were on Sonic Youth's label and Steve is our friend. When

writing music, you can't really think of influences. Of course, we're careful to try and be as personal as possible in what we do, but it's out of our hands. And from listening to other bands' records, there is maybe something that comes out. It's very unconscious. I don't know about the No-wave scene, we're not really part of it. We're just doing what we want to do at this time.

In what context should we understand the question of what it means to be removed or estranged from one's true history, as mentioned in 'Futurism vs. Passivism Part 2?' Is there an intended political dimension to your work, or does it mean something else to you?

I read some Marinetti, the Futurist. I got interested in what he was doing. I thought his ideas of the future and the past were interesting. I think in our music, there is also a bit of both. And we listen to a bit of both old and new music. The way we think is the same, in almost everything we do. It's always a struggle between moving on and staying behind. That's what we mean by Futurism vs. Passivism.

As suggested by your press release, in what sense is Blonde Redhead 'punk in a postmodernist fashion'?

I have a hard time talking about everything we say and do in detail. I don't even know what I mean by it. People can see so many different things in what we do — that is almost the best and most satisfying part for us.

The title In An Expression of the Inexpressible is related to film in some way. What is the connection here and, more generally, to what extent are you influenced by film?

It does have to do with film, but also with a lot of other things. This person, Georges DeBure, did music for a lot of Goddard movies. He thought that, with music, you can express certain things in a movie that you cannot express with the actual images, or in any other way.

Do you have an interest in composing a soundtrack?

I would love to get into it more. We've been doing music for our friend Jen Cohen's movies, and having a good time doing it. I would love to make a soundtrack record, it doesn't even have to have a movie to go with. We have actually been working on some soundtrack-like things that we might end up doing and developing. I actually listen to a lot of soundtracks. I really like them.

Have you made any videos?

No, we don't have videos.

Although you are based in New York [and] your band is very cosmopolitan, this has also been the source of some difficulty. Are you still in danger of being deported from the States, or does your impending show in Vancouver indicate that your citizenship problems have been resolved?

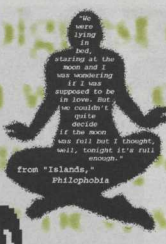
That was a problem that is finally over. When we signed with Touch and Go we got a work permit from them and now we're getting green cards, so we're going to be okay.

Finally, what is the story behind the notorious press photo, where you and your brother are both holding onto Kazu Makino's breasts? It's a striking and unusual image — it gave our editor a start.

It was done for fun. Kazu's wearing armour. It's actually an old photo, I can't believe we're still using it. We took a little older one.*

ARAB STRAP

Sex N' Nic Broads



1. Arab Strap is Malcolm Middleton (most things musical) and Aidan Moffat (most things not).

2. An arab strap is actually a cock ring — a sex aid for shoring up an ailing erection.

3. The music of Arab Strap is a sparse mix of beats (programmed and organic) and simple bass/guitar/piano, cello and trumpet accompaniment.

4. Please look beyond Belle & Sebastian further immortalizing them with their most recent album title.

5. Milan Kundera's breakthrough novel *The Unbearable Lightness of Being* was first published in Czech in 1984. Main premise: everything occurs but once, existence seems to lose its substance, its weight. We are a series of fleeting moments and emotions — dreamlike, the consequences of our private actions sublimely pass by.

6. Arab Strap's most recent record, *Philophobia*, is stark and derided, atmospheric and light.

7. They/We explore post-coitus experience through a series of confessional monologues — romantic realism for the morning after, culture. Ideas: an HIV test, confronting infidelity and imperfect love, the mixed emotions of family planning. There is more.

8. The interview was conducted by telephone linking Vancouver, New York, & Glasgow.

Our thanks to Aidan of Arab Strap for his patience.

You have a reputation for talking the straight shite. You seem at ease with yourself and your music. Does your honesty lead to ease?

Aidan: Probably. I just don't like lying. But then again, being in control plays a part in it. I think the reason I'm personally comfortable with it is because really you're only letting people know what you want them to know, it works both ways. If I'm in control, I can only tell as much of something as I choose. People might forget that I might be making choices what to tell people.

Though, there does seem to be an ease hanging over the record, almost a catharsis. It is quite a release.

I don't know. I don't think it's angry enough to be cathartic. So much of it is done in reflection. I mean, a lot of the songs are about stuff that happened eight years ago or so.

There's a big difference between the first record and the second one [*Philophobia*]. The second's a lot more of a retrospective album. I didn't feel angry when I wrote the songs. I don't think I was trying to purge myself of things.

Why *Philophobia* and, specifically, the fear of falling in love rather than just the fear of love?

I think we thought it was a very quiet title, considering the subject matter of the songs. *Philophobia* suggests a fear of love and a fear of being trapped, or rather, not really trapped, but more so doing things you're not really willing to do. You know as you fall in love that you'll end up doing things you normally wouldn't do. I'm not sure why, but it's an idea that confuses me a lot of the time.

How do you and Malcolm collaborate? How do you fit your morose lyrics with his music? Is there a conscious melding of each other's emotional contribution? Or is it just let's get this done?

What we used to do was I would bring things in on cassette and then he would create a tune. But other times we would just have ideas in our head and wait until we got to the studio. A lot of the last album was written in the studio. I think that's where we like to

work. The ideas remain quite fresh as we don't have a set plan of what we're going to come out with.

There's no rehearsing of songs previous?

No. There were some demos done before the last one and I'm sure there'll be some before the next one, but they usually end sounding very unlike the final versions.

***Philophobia* is an extremely dense album, both musically as well as lyrically. It solicits a range of very intense feelings through its sheer, honest approach. Do you get the impression people need to listen to the record a number of times to really get into it?**

Yeah, I think the speed of the whole thing puts people off. People presume that if something has a certain tempo, it's going to be a certain mood all the way.

The music of "I would've liked me a lot last night" captures a certain nostalgic quality and your lyrics are equally suited. Does Malcolm read into the lyrics and compose music to them?

No, I think we both understand what direction the tunes are going in. With that particular one, I think that oh actually that was one of the tunes that I wrote. I started off with the wee piano bit, I had done it and I had words worked out for it already. I think that's the only song that one could say I wrote entirely. Malcolm generally makes up a lot of the bits, but that's not to say that I don't have any input into the music.

How did the Bontempi beats of "One Day After School" come about?

Oh, that was a nice, little keyboard that was lying in the studio. We always meant to buy it, but I think the guy who owned it took it back. It was one of those old family entertainment systems — it was very nice. I'm really fond of old drum machine sounds and it had them. Our live drummer, Dave, plays on it and I think I had to hold some buttons down while he did it.

"Islands" is a very atmospheric piece. You get the sense that emotions are deluged.

"Islands" wasn't really meant to be on the album. We had finished everything we'd meant to record and had three extra hours in the studio. I had written the words years ago and Malcolm had written the tune years ago, too. So we thought we might as well try and get everything recorded that we possibly [could]. It turned out quite nice,

I think. It's a terrible, terrible song to try and play live! We've done it once or twice, but I don't think we'll try it again.

When you say the "bad's a mess" in "Afterwards" — could you elaborate on the importance of this image? Maybe it's because I tend to be rather reflective after shagging. I think it's an image that really sits in my mind. All the songs are about what comes after shagging — very few are about the act of sex itself — it's always the aftermath. Actually, before there was going to be a picture of a messy bed on a record cover, but we decided against it.

How did the packaging of *Philophobia* come about? The book-like layout was really nice. It tends to draw one in.

Yes. Actually, you sort of lose that with the vinyl. The design idea was mine. Malcolm doesn't really show much interest in the covers of the records. I usually end up doing a bunch of things and then showing them to him, but I don't think he's very keen on how *Philophobia* turned out. I don't think he likes the painting.

It doesn't represent him.

No. Well, he had his face on the cover of a single before, so I figured it would be OK.

The lyrics are always your own writings. Is it possible for Malcolm's views to be expressed in the songs?

Yes and no. I think you'd have to ask him. I know that he's going to end up making a record himself fairly soon. Malcolm is essentially a songwriter. He did a few songs on the first album and I've got tapes and tapes of his stuff. I imagine that when he does his record, I won't be on it. Not that I wouldn't want to be on it, but rather that I think I'd enjoy it more if he tried something different and apart.

Sex has become such a commodity — it can be dealt with easier that way — dealing with sex within a relationship makes people uncomfortable.

Why do you think people hide their own physicality? I don't know. I don't think I am. I don't think it's as much a matter of today only. I think over time, people have dealt with their bodies the same, obviously today there's more pressures put on people. But as I say, I don't really have much experience with it. I'm quite open.

Where is Falkirk [their home town]? I understand the local town council aren't amused with your depiction of life there.

No, no. It's right in the centre of Scotland, an industrial centre. The council members weren't pleased about some remarks we made to the press about growing up there and it being not the greatest place in the world to live.

The Sea and the Ocean come up a lot in your songs. Your use of the image of a Viking burial was really nice in "The Night Before the Funeral." What is your attraction to the sea?

I'm not sure, it's something I've always really liked since I was younger. It's not necessarily the sea, but perhaps more so images of water in general. It's very calming to sit by a loch.

How have things changed between The Weekends Never starts Arise and Here and the recent Philophobia? Now with major US distribution, do you suddenly find yourselves a lot more active?

Yeah, recently we've been very busy. We have a new single coming out [Afternoon Scoops EP] and we've been touring Europe, but I think that after December we have about seven months off. I don't think we're in any hurry to make the next it will happen when it happens.

Do you know what direction things will go?

No. Well, with the new single that's coming out, the two B-sides to the remix are the most recent things we've done and we both feel it's the best stuff we've recorded. So I think this is probably a good place to start. I think we'd like to do something a bit different than Philophobia, though I don't think the next record will be a happy one. Perhaps the lyrics will be less about sex and more about other things. I've only written two so far, so we'll have to see.

Tell me about Glasgow's Art College. I hear it's beautiful. Really, I don't like it at all. I've never been a fan of Rennie Mackintosh stuff. Actually, the best thing about the Art School is it's got a nice, wee pub and it used to have an excellent disco on Saturday nights.

Do they put shows on there?

They do sometimes. The sound's quite bad. I think Tortoise played there. But it's not a venue I'd recommend to bands.

You seem to be kindred spirits with the band Mogwai. What's the history between them and Arab Strap?

I think the first time we met was when Malcolm and I went to see them a few years ago. Mogwai was doing the door. We couldn't really sneak in, so we paid and after that we got to know each other. We used to play with them live on occasion and I've done some vocals for them. I feel quite bad about playing with them now. I'd walk on stage and feel like I'm getting in the way a bit. Although I recently played drums for them at the Reading Festival. They had Stuart [from Belle & Sebastian] with them too.

Your label, Chemical Underground, seems to be one of the premiere UK 'lo-fi' labels. On this side of the Atlantic, you don't really hear a lot about British indie stuff, it's more so a rehashing of the NME and Brit-pop. Did the 'lo-fi' scene really have much of an impact in the UK?

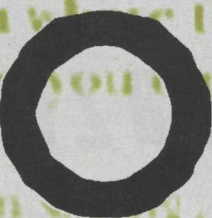
Um, bands like us and Mogwai probably brought it into the light. Mogwai played a big part in bring that music to the forefront. They have quite catchy tunes and they're really catching on. There's also a band called Ganger, who work quite well, their album is really quite good. People were really looking forward to it, although recently the NME has given them some bad reviews.

How is the fallout in the UK after the recent World Cup football hooliganism?

Well, ah. You couldn't really get rid of everything to do with the World Cup for a couple of months after it. There were still a lot of clips from it on the TV. Britain was very embarrassed. I mean, I've never been a big football fan. There was a bit of a Scotland versus England rivalry, but I didn't really get too involved. I was on holiday in Greece at the time, it was lovely.

So I guess you're not amongst the crowd that must report to the police before every match?

Oh no, nothing like that!

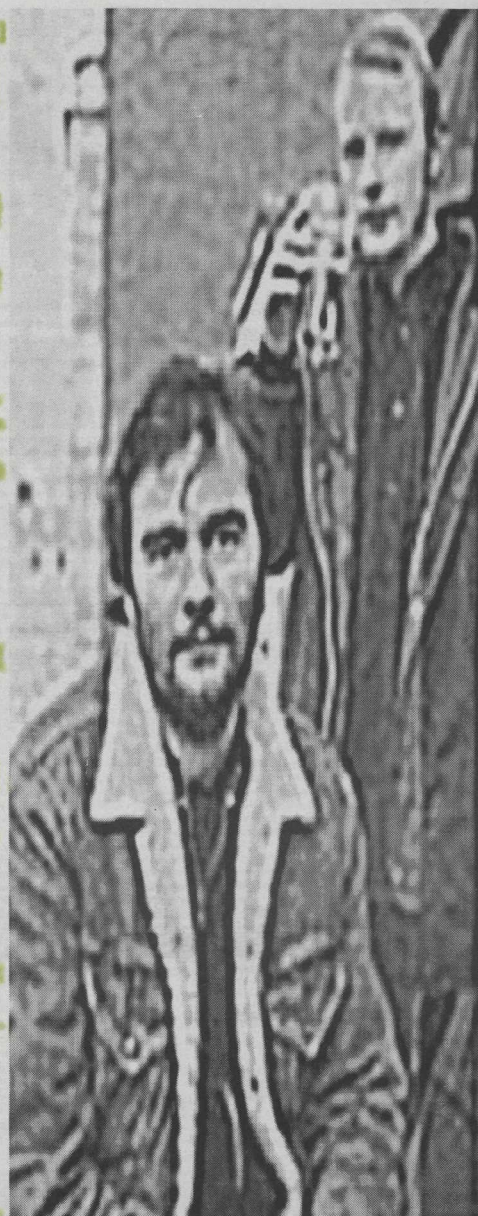


Disorder's Young Person's Guide To The Scottish Dialect:

Declared European City of Culture in 1990, Glasgow has rejuvenated itself with a distinct move away from a past of steel industries and shipbuilding. No longer is this jewel of the Clyde Valley recognized for its iron-side battleships and industry grim, for now Glaswegians promote culture as its capital, exporting thoroughly modern novels, films and music. Spearheaded by the likes of Irvine Welsh, gritty film makers such as Shallow Grave director Danny Boyle, as well as the second wave of bands that music critic Simon Firth termed "The Sound of Young Scotland." Glasgow is, as they say, the three big C's: Cultural, Cosmopolitan and Cool. So if you're telling your friends you're planning a trip to wee Scotland to take in some Mackintosh Tea Houses or the famous Burrell Collection under the real guise of donning your K-Way anorak and checking out the acclaimed Thirteenth Note Club, where the band's such as Belle & Sebastian, Arab Strap, Mogwai, Boards of Canada and more all hang out — then we suggest one brush up on the brogue and head on your way. Here's the first lesson to start you in the right direction. Braw and Cheers!

Scottish English Examples

About	About
Ain	Own
Braw	Great
Cannae	Can't
Daft	Stupid
Doon	Down
Dinnae	Don't
Fleein'	Flying
Greetin'	Crying
Haoverin'	Hovering
'Oors	Hours
Seek	Sick
Winnae	Won't
Wis	Was
Wisnae	Wasn't



jets to brazil

by Chris Corday

Jets to Brazil is a band featuring ex-members of Jawbreaker, Texas Is the Reason, and Handsome. Let's make no mistake here: Jets to Brazil are not Jawbreaker; which has seemingly alienated a lot of fans of that popular and influential band. They are disappointed that this new band is sounding so mainstream rock to them and I'm guessing the band does not appreciate the way people have placed certain expectations upon them to sound more like their former bands. I spoke to the singer, Blake, after their performance at the Starfish Doom on October 12th, 1998. As soon as I asked him to do the interview, I could sense that it was going to be a blunt exchange of questions and answers, particularly because the first thing he said to me was "Make it quick." You can't really blame the band for being a little bored of doing interviews after being on the road for a while, but man, oh man ... he did not like what I was asking him.

DISORDER: First off, what is an Orange Rhyming Dictionary [the name of their new album]?

Blake: I think it's pretty self-explanatory.

Blake: You perhaps enlighten us a bit?

Well, nothing rhymes with orange and a rhyming dictionary is the common tool of a hack poet.

So it seems to me that your new album has a really straightforward rock feel to it, more than anything else I've heard in indie rock in a long time. Have you consciously gone in this direction as opposed to your respective past projects, or did it just turn out that way when you started playing together?

I wasn't a conscious effort. We were just 'possessed by rock.' It seemed like it was a good time to play rock music because I personally felt there was a lack of rock in my own life.

[Here the photographer who was present, Lori, interjected that 'everyone was going rock these days,' and a discussion of the Murder City Devils ensued.]

It's really fun to play. But they're really passionate songs, too. They are not totally diabolical.

The Jade Tree website is hyping that your band has a 'new wave charm' to it and I guess I can kind of hear it on the record with all the effects on it and with the keyboard. What are all the effects that you are using and was that just for the record or do you use them live, too?

No, there is really nothing different on the record from when we play live. There's not that much 'effected' on the recording. I mean the voices aren't changed and there's the synthesizer, so that's probably the most 'tech' device on there.

The reason I ask is because early criticisms I've seen of your record stem from your use of effects, especially on the first track with the wah-wah pedal ...

Oh, so you're talking about that thing in *The Rocket*? [He is referring to the review of Jets to Brazil's new album in *The Rocket*. In it, the reviewer wrote that the publicist for JTB asked him specifically not to listen to the first track on the album because she feared it would be taken as being 'too rock' and would alienate the reviewer or give him a bad first impression of the band before he had a chance to listen to the entire album.] Well, fuck that! That guy is fucking totally useless.

Well, he didn't really give you a really bad review. He said he liked the album.

But it wasn't a review, that's the thing. I don't know. I have no time for people like that. The guy is just an asshole. He just wants to hear excitement! Excitement rock! I mean, this record is supposed to take a while. You are supposed to spend a year with it and not ten minutes. It's not like, 'Wow man, let's drink beer and get off with this record.'

[At this point Lori again interjects and asks if they get a lot of questions about Jawbreaker, etc.] We get a lot of questions and expectations about what our band is supposed to be. Usually, they're pretty nice. But it's like, why can't you do something different in another band? I wouldn't want to see some band I liked doing the same thing over and over again.

OK then. It seems to me that lyrically, Jets to Brazil are often way out of left field, so to speak. Do your works actually have a chronological meaning to them, or is it more of an aesthetic thing where you're using the words to convey sharp sounds or something?



No, they all mean a lot to me, actually. I work on them really hard.

Do you mean them to be poetic?

That depends on the listener. Let's just say there is a narrative to them.

What are your day jobs?

I don't have a day job right now. I'm on tour with my band for six weeks, so obviously I can't have one. My last real day job was a librarian and I was a DJ one night of the week for a while.

How did you end up in New York?

I just wanted to go back. I had gone to school there and loved it, so eventually it got to the point where I wanted to go back and live there again.

Rumour has it that you went back there to further your writing career. Could you tell us about that?

I just wanted to live there more than anything. I wanted to write for a magazine. And then I didn't want to write for a magazine, I wanted to play music. I was writing more music than anything else, so I figured I should play in a band again.

All of you have been in the punk scene for a long time and I think you probably have a lot more perspective on what's gone on within it than a lot of other bands could

possibly have. Do you think it has changed for better or for worse in the last 10 years?

I don't know about the punk scene. But the music scene, I think, is really good right now. I see bands and play with bands every night that just blow my mind. They're doing incredible things with sounds and guitars that take lots of creativity and constantly changes the dimensions of rock music. As for the punk scene, I don't know about it at all, OK? At all. I'm not involved.

Do you think the ethics of being involved in something like Berkeley's scene has changed or is the \$5 all-ages thing that Fugazi always pushed still intact?

I don't know. Why are you asking me? I didn't hang out in Berkeley. I lived alone in an apartment in San Francisco, so I was very alone there.

I guess I'll end it then by asking what we can expect from your band in the future? Probably bad drug habits. I don't know. Normal rock band stuff.

So we can't expect Blake to pull a Bob Mould and tour the country playing solo acoustic sets of requests for Jets to Brazil and Jawbreaker songs?

No. *

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BY THE INVISIBLE CLAIRE

Zen Master Claire says: Happy fifth birthday, Tabnet (we're everywhere).

Nice Christian boys **PEDRO THE LION** have released a quietly touching single on the new Made In Mexico label. I would go so far as to brand them troubadours, of a sort. Each of these three songs, "Big Trucks," "Diamond Ring," and "Invention," is beautifully arranged and sung, without a speck of cheese. Highly recommended! (Made In Mexico, 1011 Boren Avenue #906 Seattle, WA, 98104)

Oh ho ho, those crazy cultural engineers at Slop-A-Ham just never stop with the amusing fragments of quasi-musical debris. **FUCK ON THE BEACH**, one of the lat-

est Japanese "fastcore" speed-scream bands, look like a pretty jovial, unserious, fun bunch of kids. The 14 songs on this 7" are worth very little, but then again, I have the feeling that their overall intention is laughter. (Slop-A-Ham, PO Box 420843, San Francisco, CA, 94142-0843)

I'm not so sure about **SHOOT THE**

HOSTAGES. Although certain song titles, such as "Hippies, Drugs and Promiscuity" and "Dead Cop, No Donut," hint at a sense of humour, the band has put too much effort into maintaining a semi-traditional rock structure for



me to dismiss them as one of those fun-loving, power-violence outfits. They might be serious. If guns, death, crime, destruction, apathy, and nihilism interest you, look no further than **Shoot First Live Free**. (Rodent Popsicle, Allston St. PO Box 753, Boston, MA, 02134)

The name **NEIL HAM-BURGER** rings a rather distant bell, but I'll be darned if I can locate it. His limited Edition Black In Mourning Vinyl release, **Neil Hamburger pays tribute to Diana, Princess of Wales**, is another example of effortless impossibility. On "Zipper Shick 97," he tells bad Lady Di jokes to an unresponsive Australian audience for what seems like ages. The B-side features "A Moment of Silence" for the departed Peoples' Princess. Yum, wasted vinyl. (address unknown)

All The News That's Fit To Surf's four wonderful songs from **THE MULCHMEN**, who have their surf heads screwed on perfectly. The playing deserves praise; so, too, does the production. (Luna Music,

1521 W. 86th Street, Indianapolis, IN, 46260)

THE BETTER AUTOMATIC made pissed-off rock with fingernail-scrape guitar and sly basslines. They manage to do some reasonably interesting, mathematical things with rhythm on most of the five songs on their new single.

hardcore lite and etheral rock has been blurrier than on this **BALD RAPUNZEL 7"**, all of us here at Claire, Inc. would like to know. At first listen, some of the guitar riffs sound hard — one might say metallic — but after a few turns they dissipate into celestial fairy dust. Bonnie Schlegel, Bald Rapunzel's vocalist, has a fairly good range and shows a lot of promise. Easily

distractions music fans are advised to take their medication before spinning this adequate, but not too-innovative, disc. (Resin, see above)

MI NOVIA's song "This Day Is Gold" belongs in the background of a fantastical café. Spasms of rickety guitar bounce off the rhythm section while a young man yelps poetry. "Ornamental Light Socket" is no less intense for its gentler pace and feminine singer. This is a record for rainy and delusional days. (Mi Novia, Box 292-3495 Cambie Street, Vancouver, BC, V5Z 4K3)

Try "Little" and "Buckminster Fuller" for controlled rage; the three songs on the B-side are of a cheerier, almost playful, nature. (Resin, PO Box 5601, Washington, DC, 20016-1201)

If ever the line between

Starlegun Showdown



ZINES • BY MiMiC <mmmcross@hotmail.com>

It's time for another selection of Xeroxed gems for your personal and potential indulgence! This month's zines highlight the importance of "coverage." Every zine writer tries to cover something, be it music, be it scene, be it their own lives. It's a hard talent to master and a difficult balance to strike, but it's crucial to the success or failure of a good many zines out there.

SPK 52, \$2, half-legal size, 44 pages

Despite that deceptively low issue number, Bleek is no newcomer to zining. The "Messiah of Merritt" made his start back in 1995 with *Omni* and has been going ever since. The content and style of his zines haven't changed too dramatically over the years — you'll still find the standard medley of music coverage, reviews, rants and clip-art.

It's the quality of his work that is constantly upping his credibility as a top-notch zinester. Bleek is still self-deprecating and whines lots, but it hasn't inhibited his output or the light and engaging stuff found within. Stronger than ever, this issue is one of his most well-balanced efforts.

You'll find assorted short reports, comics, diverse reviews, and excellent coverage of the indie scene. The latter is certainly his forte; Bleek stretches himself across the four main corners of the musical underground, touching on rave music (**DJ Irene**), sophistopop (**The Monochrome Set**), punk (**Unsane**) and good ol' indie rock (**Yo La Tengo**). As yet one true mentor, Bleek has my to burn out or become boring. Power to him. (c/o Bleek, Box 556, Merritt, BC, V1K 1B8)

APOLLOSENCES — the alternative zine of the vis/lit scene

Vol. 1, issues 2 & 3, letter size, 16 pages
Wheel Here's the first zine submitted straight to Starlegun. This rag is un-

doubtedly a labour of love. You can see it in the meticulous coverage of all things artsy in Vancouver's underground; you can see it in the painstaking all-typewriter layout (many letters are hand-darkened with pen where they faded on the copy); and you can see it in the partially hand-colored cover. While it's somewhat scene-specific, the photos, articles and interviews are free of quirkiness and the presentation is friendly — two elements that I didn't expect to find. How much does heart and hard work mean? A lot in this case. Two dollars buys you a great seat overlooking the art and literature scene of the Lower Mainland and, more importantly, the people behind it all. (c/o ADA, 1952 Comox Box #104, Vancouver BC, V6G R15. Also available @ Scratch, Black Sheep and Lucky's.)

SKYWAY
#5, \$3, letter size, 56 pages
Simply enough, Skyway is

indie pop.com's atcha in a big way. That's cool in itself. But Skyway redeems itself in many ways than one. It's an excellent resource, leaning more towards established indie pop lovers or those getting re-interested in the scene. They do what they do very well, be it reviews, interviews, or non-music features — this ish has a great set of essays discussing the ups and downs of running an indie record label. Skyway equals consistent professionalism without sacrificing the accessible quality of zines. (c/o Doug Wallen, 1554 Post Pike, #260, West Chester, PA, 19383, USA, <cdw271023@wcupa.edu>)

GEN X SUICIDE LIFE — the diary of another pathetic slob

\$2, half-letter size, 48 pages

At first glance, cartoonist Yul Talbert's new publication got me excited. It's plump with diary entries, interspersed with relevant facts, lists and drawings. Typically, this is my favorite type of zine. But it's not long before several problems with GXSL begin to crop up. Problems I was able to ignore at first, but that soon make for an onerous read. Given, GXSL is diary-like. And diaries vary — some are completely engrossing, some are laden with raw emotion, and then there are the majority docu-

menting the mundane moments of life, never following up on anything, never going anywhere.

Unfortunately, Yul leans towards the latter type. In some places, he tries to compensate with accompanying graphics or sidebars, but the effect is usually just an annoying re-litigation of what's already been said in the entries. Emotions have been tossed out in favor of opinions and these are overwrought on the reader in sections like "I'm

the Consummate Loser" and "15 Reasons Why I Should Commit Suicide." Hearing what Yul did today, what he got in the mail, and what he watched is fine for a while, but it fast becomes old and aggravating. Is it Yul's intention to cultivate our impatience and kill off our sympathy for him? Maybe so, but it's not worth 48 pages to me. (c/o Yul Talbert, Timelinkations, PO Box 02222, Detroit MI, 48202-9998, USA)

So winter's coming, your toes are getting cold, and the last thing you want to do is walk out to the mailbox to send out your zine orders. Wouldn't it be nice to snuggle up with the warm glow of a computer screen? Well, that's just what we'll do next month as I take you for a jaunt into electronic zine culture! E-zines and webzines ain't just for tech-neers; we'll have in on the zinesters who ride the fence between paper and pixel. So, if cyberzine really excites you, you can drop up an order for its printed counterpart! Plug in the keyboard black hole, zine compadres, and get ready for a winter-net wonderland!

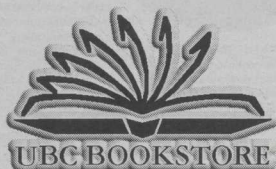
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Under Review



ALBUMS • ZINES • RECORDED MEDIA

ARNOLD Hillside (Creation)

Creation Records' long-standing decision to forego signing new bands came to an end in 1997 when **Arnold** was added to a roster that includes heavy-hitting, commercially successful bands like **Oasis** and **Primal Scream**. With *Hillside*, Arnold has finally set down studio versions of many of the tunes on their demo, *The Barn Tapes*, as well as adding a raft of new tunes.

The three-piece band (consisting of two guitars and a bass) has created an impressive set of haunting folk-pop songs. Vocal melodies layered on top of simplistic acoustic guitars make for a refreshingly soothing tune, disturbed only by the electric rock of "I'm Jones Goes to the Country" and the ambient, nonsensical rantings of "Rabbit." The production work is rough enough to give the album a human feel, it is not polished and overproduced. Standout tunes include "Windsor Park," "Catherine Day," and the album-opening "Fleas Don't Fly." Principal songwriter Mark Saxby has written a beautiful album that could easily be one of the best albums released this year.

Patrick Gross

ATOMIC BABIES Breuklen Babies (East Wind)

Although I approached this CD with less than open arms, bits of it show something, although I am not quite sure what. Most of the tracks sound like they come out of 1992 with their ravey feel and simple handclaps over simple beats or breaks with even simpler samples. There's little innovation, originality, or challenging material on this CD. I guess one could liken it to the **Chemical Brothers** on *downers*, but neither comes close to the more original material produced by **Meat Beat Manifesto** close to [hmm...] eight years ago now.

Some bits, as mentioned, have something to them. The second track, "R2 Unit," has some edgy, low property. I can't quite put my finger on, but does "Marian Chorus" and "Coyote" seems like some sad reminder of the epic warehouse dances of yore. I do have to give the **Atomic Babies** some credit for producing what I consider a depressing CD. Perhaps the **Babies** themselves have realized just how bad electronic music has become and are just as depressed about it as I am.

Tobias

BEATNIK FILMSTARS Boss Disease (Merge)

Good! I thought so, but have changed my mind after repeated

listening. There's not a lot of originality on this release and some of the songs are just too rockstar for my tastes. It's very rare that I with a CD was shorter, but this album could be a little more fine-tuning before its release, as it lacks any real flow or consistency and ends up being a bit of a pain to listen to. I know CD players come with program buttons, but when planning what I'd program, I couldn't really come up with any tunes I'd want to hear again.

Julie Colero

BEEKEEPER Ostrich (Savoy)

Harmonic discordance makes me smile. **Beekeeper** is brilliant at keeping me grinning all day long. As soon as I read the liner notes and noticed that this band thanked **Ido** and **The Wooden Stars**, I knew I was in for a treat. The music **Beekeeper** always makes the kind your ears don't always know what to make of, but your insides know it's good, for you. The music of this three-piece is dynamic and the vocals, both male and female (Savoy), are especially in union, are powerfully astringent. There's a force behind this band that is inexhaustible, a force which renders each and every song instantly admirable. I can't guarantee you'll like this as much as I do. It's been known to cause a headache in two among my friends—but, if you're adventurous, give it a try. It might make you smile, too.

Julie Colero

BELLE & SEBASTIAN The Boy with the Arab Strap (Matador)

At first listen, I thought this much-raved-about album fell into the ho-hum wimp rock category that I rarely enjoy. On the second listen, though, I just sounded like really nice music, even a little poetic. I hear they're huge in Japan. If you're looking for a more critical, in-depth interview try October's *Exclaim!*—they declare that "musically the band has progressed, but their songwriting has declined."

Lady Deathstrike

FRANK BLACK AND THE CATHOLICS Frank Black and The Catholics (Sonic Union)

I'll admit it: **Frank Black's** post-**Pixies** career has been anything but enviable. Sure, he pumped out a brilliant debut solo album in 1993, but his next two releases were whupped beyond belief by music critics the world over. Personally, I've found each of Black's albums to have its own special

merit, but that's probably just me. For the most part, the stuff he did with the **Pixies** easily eclipses anything he's ever done alone.

Black's new baby is by far the safest route he's taken with his unique brand of pop-rock. It has a style that brings back memories of *Trompe le Monde*, which makes the overall package sound disappointingly conventional and rehearsed. I should point out, however, that the new disc compensates for this with a much tighter collection of consistently enjoyable songs. This is no sprawling, monster-mad filler tunes a la *Teenager of the Year*: today's **Frank Black** is short, sweet and to the point.

So, was it better for Black to be less daring? Can we really hold it against him for growing older and losing his "edges"? Like day-old bread, Black's sound isn't so fresh, but it still tastes good, and with a smattering of butter, oh, well, things can get yummy! Um, well, what I'm trying to say is, if you're a dyed-in-the-wool fan like myself, you'll definitely try your money's worth here. But even if you've decided his music is a little stale, the effort, his gig with the Catholics might just have enough catchy tunes to turn you into a believer.

Clinton Ma

BLONDE REDHEAD In an Extension of the Inexpressible (Touch And Go)

Evident, careful, formal deliberation is what really draws me to **Blonde Redhead**. Precision, dynamics and an economy of means typify this **Blonde Redhead** new album. Now only three people, they do a lot with what they have left: drums, voice, guitar, baritone guitar and occasionally keyboards. Of course, they are more than their means, their expressive character brings everything to life. Arguably, the quality and intensity of their expressivity are what captivates about **Blonde Redhead**, and yes, generates real uniqueness. And uniqueness has long been a contentious quality of **Blonde Redhead** since their inception on their horizon. Yet, while a superficial look may find only guided pretension, or at worst single-minded homage, **Blonde Redhead** seem more to be impulsive and honestly inventive. Besides, they are hardly disingenuous about their influences: from film, Futurism to Nowave, they always put everything on the table. It is interesting, though, that some musical "representations" have a great capacity or degree of invisibility to others. Nevertheless, hard working, energetic blends are able to transcend typically, their goodness becoming

truth-like, not just opinion-based. Just maybe there is some ahistorical libidinal something-or-another that gives off an aura of distinction or a vibe of rightness—something that can be related to, even if one doesn't "get it." Without sounding too hokey, could this aspect be the inexpressible **Blonde Redhead** are trying to express? This is a question for everyone, or no one. All I know is, groovy, tactical, sometimes antediluvian, intelligent, engaging and powerful songs are offered here. In other words, it's a very good album, well complementing last year's *Fake Can Be Just As Good*.

Brady Cran

JUNIOR BROWN Long Walk Back (Sly)

It was a showdown at the OK Corral, but everything wasn't okay. The oldest-school country outlaw this side of San Antonio had just released a new album, *Long Walk Back*. The sun was clanking in the sky looking like Jesse James on the quick draw and I was afraid—really afraid. This dude had a reputation in these parts. The cowboys said he was special, a Billy the Kid of sorts. They said he had "True Grit." I didn't buy it. I looked up. Jesse James the country boy down. Like buzzards, the townsfolk lined the streets anticipating the outcome of our duel. The clock struck high noon, and after a blaze of down-home dirt, where the sun no longer shines? I c! Or how about, "when faced with my demons, I clothe them and feed them." And those are the creative ones.

David Evans

RICHARD BUCKNER Since (Sinner)

I don't know about you, but when someone who seems sincere pours their aching and bleeding heart out onto a record, I can't help but be enamored with it. **Richard Buckner**, with his worn, country drawl and his sad, folksy guitar melodies, is very good at what he does. He plays his guitar licks like a tired cowboy cooking some beans around the campfire after a long day on his horse roaming the Wyoming countryside. He moans his gentle licks like a drunk man uncertain whether to be happy or sad about his simple, rural life. He makes me sleepy, but in a very good way.

On the album, Buckner has some accompaniment from a few walk-on indie-rock friends of his, which I'd assume is one of the big selling-points for people who haven't heard much of Buckner before (myself included). John McEntire (**Torres**, etc.) and David Grubbs (**Gastr Del Sol**) are two musicians of note who add their subtle, minimalist percussion, piano, and pedal steel parts to the songs. The end result is a rich and full sounding hi-fi record with one major problem: the songs all seem to blend into each other. I don't know whether that's a good thing or a bad thing in this particular instance, but that's the way

it sounds to me since I'm not exactly a folk music connoisseur.

If you loathe all country/folk music and can't stand a little 'cheesy' slide guitar or if you think 'duh duh duh' the sound of a cowboy with the blues singing softly about his dreams and his life, you probably aren't going to like this line album.

Chris Corday

CATATONIA International Velvet (Warner)

I hate this album. I legitimately hate it, not because it isn't my kind of music, but because it is deathly boring. My hatred began with the disaster that is the "hit" single, "Mulder and Scully." Although the TV show has become increasingly popular in England, the band's frontwoman, Cerys, admits she has never seen *The X-Files*, which in my opinion, is good enough reason to detest her right there. With a song like this, she could have written lyrics that were mildly more inventive than: "Things are getting stronger, I'm starting to worry." This could be a case for Mulder and Scully, particularly considering that there is nothing even vaguely strange in the song.

Actually, there is nothing strange in any of the songs. While I'm slagging the lyrics, perhaps I'll tell you that I don't think I have ever heard so much cliché packed into one album: "find out how to make a garden grow where the sun no longer shines"? Ick! Or how about, "when faced with my demons, I clothe them and feed them." And those are the creative ones.

Now let's irritate her exceptionally irritating, scratchy and tasteless Donald Duck voice. No, wait, let's not.

Alia

CAT POWER Moon Pix (Matador)

Wow. This album took a bit of getting used to, but now I can't seem to get through a day without listening to at least a few songs. How can it be that someone's personal emotions and experiences can be accessible to and understood by so many different people? There is so much potency in Chan Marshall's lyrics and her voice will jar even the most jaded person into a new state of emotional being. This record is only for the brave, those who are willing to ride the rollercoaster which is Chan Marshall's life, and those who chance it will be immensely rewarded. When I hear "Cross Bones Style," I shiver. She's won me over and it wasn't an easy thing to do. Let down your resistances a bit and see what happens. **Cat Power** has the power to change a little something in all of us, I think for the better.

Julie Colero

CONSUMED Breakfast at Poppa's (Fat)

Consumed is just another British band on Fat Wreck Chords.

Is that a little harsh? Could be. More aggressive than **Goobar Patrol** and not as gooly as **Snuff**. Consumed don't offer up much on their Fat debut, a six-song CD which doesn't leave much of an impression. As mid-paced, shouted punk goes, this ain't bad, but it ain't much.

Trevor Fielding

DANKO JONES self-titled EP (Sonic Union)

Foxes of America, get your heart out—**Danko Jones** (as arrived) Even though the disc runs less than 15 minutes long, songs like "Sugar Chocolate" and "Fucked Up" totally get their point across—this Toronto three-piece has come to kick the nation's collyer. **Danko Jones** is this rock with attitude, or attitude with rock, but R-O-C-K it certainly does. Each song is loaded with thundering drums, killer guitar riffs, and fully funk-ed up bass lines. Most importantly, these guys clearly capture the feel of their live show—just solid energy with a generous helping of bravado. Hey, any disc that forces me to listen to it ten times the first day I get it has got an awful lot going for it. Rock gods, they come, Danko Jones!

Sam the Record Man

DILLINGER FOUR Midwestern Songs of the Americas (Hopeless)

I don't really like very much stuff on *Hopeless*. Some of it's alright. Some of it sounds good at first and then sucks. Some sucks right away and keeps on sucking. I hate to name names, but **Digger** is the shittiest band in the world since Donald Duck voice. I think I never can tell. I don't know what to compare it to. It's fairly complex, compared to most *Hopeless* stuff. Lots of rhythm changes and little sound samples thrown about. It's kinda typical fast-paced pop, but it's deeper than that. Anyways, I've listened to this a lot over the last few weeks. I like it now. I'm not sure if this will stand the test of time, but for the time being, it's holding my interest.

Dave Tolna

DI SPOOKY Riddim Warfare (Asphodel)

Although scratched up turntable workings have become my temporary genre of choice, I was prepared to lay into the latest from **DJ Spooky**. Spooky's performance at the Chameleon last year was very weak and unoriginal, using some of the most cliché samples one can think of (i.e. *Sir Worm* sound bites that I've heard on numerous answering machines or ending off with a smattering of "Ttthha Ttthha's All folks!"). However, *Riddim Warfare* offers up a variety of sounds that defeat his past *Merric Melodies*. The album maintains an original sound and my only complaint with *That Subliminal King* and his followers is the pretentious preoccupation with pseudo-intellectual

tualism. I don't think the **X-ecutioners** are any less brilliant just because they don't have tracks called "Synchronic Disjects."

Lady Deathstrike

DUB NARCOTIC SOUND SYSTEM

Out of Your Mind (K)

Finally, another full-length album from the **Dub Narcotic** research laboratories. From the opening track, "Wicked Bod," to the last note, **Calvin Johnson** and the boys (with the help of **Miranda July** on vocals for "Out of Your Mind") shake, shimmy, growl and wallow in that stripped-down, ripped-dub Narcotic style we've grown to love. So what if Calvin can't really sing — his low, flat voice is a signature of the band. Besides, he seems to have been hanging around **Jon Spencer** lately (contributing to the Blues Explosion's latest album) and a little of Jon's crooning style seems to have rubbed off on Calvin.

There are a few tunes that actually are dub-ish: the melodic in "Dub Narcotic's Delight" is a tuneless offer to the precision rhythm section, while "Pappa's Got A Brand New Burnin'" is more chaotic. "Belly Warmer" and "Olds Calling" will get the tensest toe tapping, but you may want to skip through "Rebel Makes Rhymes" and go directly to the title track. The rest are mostly funk-laced and trashy — music to bump, grind and grope by in a rec room party.

Anna Frit

88 FINGERS LOUIE

Back on the Street (Hopeless)

Okay, so if you didn't obsessively count down to the release date of this CD then maybe you won't like it as much as I do. But then, maybe you don't have as good taste as I do. If you know and like old **88 Fingers Louie** but were worried that the break-up may have leached some of the talent from these guys, let me allay your fears. **Back on the Street** is still hard, still fast, still screaming emotion and, yes, it will still make you want to beat your head into a wall.

"Word Man Won" and "100 Proof" have an energy that will drag you along with them, willing or not. These songs build in power and you will scream out with them. Other tracks like "Any Other Love Song" and "Joy Ride" show a bit of a sweeter side to this band that we haven't seen in previous albums. Before you say, "That's not punk!" let me tell you, it is when **88 Fingers Louie** does it. I can't say enough about this album except thank God they got back together and made it. Absolutely sublime punk. AE

FUCK CONDUCT

(Matador)

With *Conduct* it is easy to let **Fuck** slide off as a bunch of wankers with an 8-track, some square glasses, and a record

deal with Matador. Why? 'Cause maybe that's just what they are. *Conduct* is full of short, lazy songs and, other than a couple of lo-fi bits, the tracks are generally slow and surly. The band tends to stumble along in a rather untrendy fashion, all the while throwing in some cynical commentary on the states of their indie rock lives, resulting in misty, catchy songs. Sound familiar? This isn't *So Say That Conduct* doesn't contain anything of value: "Alice, All I want is Alice" is as good a twenty-five second song as any, and "Monkey Doll" manages to incorporate on guitar as well as a reference to Double-Bubble, so it must be good.

Paul B

FUN'DA/MENTAL

Erica Terrorism (*Beggars Banquet*)
"Represion is of the Devil." From the avant-garde banks of the River Thames comes another explosion of cybernetic sonic angst, politics through music and the challenge of the medium itself. The mentioned influences of **Preddy** and **Talvin Singh**, **Chemical Brothers** and the undeniable **Asian Dub Foundation**, **Apache Indian** and **The Asian Middle**, have been ingeniously used. But **Fun'da/mental** to discover a unique sound capable of handling the enormous political baggage.

Distorted, thrashed beats and leathery guitars sack anger out of the agnostic band. But **Fun'da/mental** is part of the growing movement of Asian Dub which blends "western sound" with East Indian traditional music and creates a sound that gives voice to a long suppressed political voice. They challenge the idea of the "divisive force of multiculturalism" and that of the impossibility of "loyalty to two nations any more than a man can have two masters." The political message brought by the second-generation Asian-Brits is one that redefines belonging through a modern musical moment, today's beats culture, the old and the new intertwined. And the re-printing of the UN's bill of rights in their CD sleeve is for itself.

Watch out for the evil that lurks between the amazing beats and the sounds of instruments now part of our world. Sound is better than silence.

Ciprian Sliger

HOLE

Celebrity Skin (Geffen)

What happened to **Hole**? Are they trying to reshape their whole image? **Celebrity Skin** sounds like it was written and performed by another group, except that Courtney Love's semi-scratchy voice is still there. Those who built up respect for **Hole** on the basis of their first release probably won't be amused by this current effort. Those who love mainstream music will adore it, though.

The first track and single of the CD, "Celebrity Skin," is radio-friendly and not traditional Hole

— the first time I heard this song, I thought "sell-out." As for the other tracks, "Malibu" is so melodic and catchy that I wouldn't be surprised if it made it on 29.3.3 — Courtney actually makes an honest attempt at singing well. In fact, I don't hear any trace of the old Hole until the fifth track, "Reasons to be Beautiful," with its uncommon guitar chord progressions and lyrics. It's a love-hate relationship with the bedheads in her car."

Should you buy this CD? Well, if you don't care about how Hole sounded before and you're interested in hearing another Billy Corgan-influenced project, go out and get it. But take caution: this CD may turn you into a radio-friendly Frank.

Jerome Yang

JESSAMINE

don't stay too long (Kranky)

Jessamine creates drum and bass driven music that is layered with retro-synth and distorted guitar. The music is backed by the haunting voice of bassist Doug Smith that could send a chill through your spine. If **Jessamine** were to be placed into a category, it would be the post-rock/experimental genre, inhabiting the likes of **Tortoise** and **Stereolab**. This album is quite capable of producing a mood: something reminiscent of a sleazy jazz club in the late hours of a Monday night.

Joey D

LAWGOWN

Double Plaidum (Fat Wreck Chords)

This album is not what I was expecting. I popped the disk into the player and braced myself for the barrage of driving drum beats and screaming guitars that pierces **Lawgown** is known for. You could have knocked me over with a guitar pick when the first track, "Alien," started out so melodically. After I got over my initial shock, I realized that, although **Lawgown** has softened their style, they are still a great band. This release is full of poignant lyrics and Joey's classic vocals. c.v.

BARBARA MANNING

In New Zealand (Communion)

What's this? The new **Barbara Manning** album? I think I liked the last one, so I might as well give this one a go... Wait a second. This isn't **Barbara Manning**. This is **Calexico**! What's up? Oh, **Barbara** in cahoots with John Connerico and Joey Burns. Should we know. Made on tour down under with many famous folkies. The voice is good, the songs are beautifully crafted, this last song, "Aramoana," is as close to an instrumental masterpiece as you're going to find... hm. David Colero

JOHN MARTIN

The Church With One Bell (Thirsty Ear)

The lead-off track, "He's got all

the whiskey," is a good place to begin describing **John Martin's** latest work. Much of the album sounds like it was recorded in a smoky bar after hours. The rhythm section plays each song together as a simple, atmospheric keyboard and sparse slide guitar fill in the rest of the musical backdrop. **Martin's** husky voice rarely rises above a dull murmur, not much more melodic than **Leonard Cohen**, but definitely as traveled. **Martin** covers **Ben Harper's** "Excuse Me Mister," but doesn't exude the same emotion as the original. When should you throw this album on? Never before the sun goes down, but from track to track **Martin** does create a laid back mood and, if you can get into it, you'll stay until the last note.

Cody Beales

MK NAOMI

Archives

Don't go looking for this one in stores, for as far as I know this is only a promo of some of **MK Naomi's** older, less trance-oriented projects. However, along with other **MK Naomi** material, it will soon be available by mail-order at <http://www.mknaiomi.com>. The CD itself is dispiringly fantastic, with well-worked Orbish ambient drum pieces remnant of **Orbis Terrivum**. Those familiar with the ambient dub sound may question this similarity. Remember, though, that these tracks were produced from 1995-1997, the same time that **Orbis Terrivum**. Floating through my mind are the drums of the first track, "Extrapia I," which showcases Naomi's harder, more tribal roots, and the slow subtle beginning harmonics of Mancini. According to the liner notes, this recording definition as the rain falls down, down here in Vancouver... and probably also in Toronto, where ex-Vancouver **MK Naomi** now resides. Check out <http://www.intellog.com/~mknaiomi/> the story.html for more information.

Tobias

HARUKI MURAKAMI

The Wind-Up Bird Chronicle (Vintage)

The reviewer for the *Globe and Mail* described this as a rather long book, yet considering the drive that is printed these days, within a few hundred pages this comment is a fine compliment. Yes, it is a smidge over 600 pages, but no single line is wasted. This is essentially the tale of a man, Toru Okada, who recently released himself from a position as a paralegal, who through peculiar circumstances, dreams, and perseverance begins to uncover the underlying truths of the world.

The story begins with the disappearance of the family cat, Noboru Wotaya. Kumiko, Toru's wife, begs him to find her brother's missing cat. Toru is unemployed. Toru has ample time to scout the neighbourhood while his wife is working. Unsuccessful, Kumiko employs a mystic, Malka Kano, to help with the search. Events begin to weave

away the mirages of his married life and existence in general.

With consummate skill, **Murakami** can create evocative images, characters, and sentiment with a few chosen words. The interconnections between characters and events, which under a lesser author's hand would become hopelessly convoluted, are so exquisitely revealed that at one time is education, a lesson, and excellent. **Murakami** deftly switches from the commonplace to the mysterious. Though it may at first appear hefty, *The Wind-Up Bird Chronicle* — unlike this review — is an entirely engrossing novel that will be rapidly finished by all whom should wisely chance it.

Greg Elliott

PHOTEK

Form & Function

(Virgin)

Despite **Photek's** big-label daddy this d'n'b is still uncompromisingly stark, futuristic, dark, and perhaps the essence of what is defined as tech-step. Neatly ordered samples with intent, all well placed, with samples repeated, a maximum of repetition: tech-step is to drum 'n' bass what minimal is to techno. This is music for the future, a modernist revival of *Form & Function* that fits in quite snugly to the short life of a *Black in the Shade Runner*. Special note to Vancouverites and other rain-bounders: check out "Rings around Saturn" for whispers of falling cloud, and "Knifewise" is for anyone who has wandered down a wet back alley past 2am. With all of this formalism, one has to wonder whether **Photek** has taken the next step to structuralism: is there any meaning in this assemblage of crisp snares and kicks? One would think that we could deconstruct something, if not a few of my mistakes from these precision d'n'b tools.

Tobias

POSSUM DIXON

New Sheets (Interscope)

Like a great movie, *New Sheets* grabs you at the beginning and doesn't look back. "Holding," with its intense guitar and flowing lyrics, hooked me from the start and held me until the enduring last song, "End's Beginning." A great line: "I've met a lot of people, but I've never met a girl like you." *New Sheets* has contributions from the best. Along with the band, this record features a star-studded cast of co-writers: the B-52's, Fred Schneider, Dave Stewart of *Eurythmics*, and the *Go-Gos'* Jane Wiedlin.

Possum Dixon's unadorned and pleasantly melodic style of rock is a welcome oasis in all the gimmicks that cling like parasites to today's music. The lyrics are heartfelt and sincere. **Possum Dixon** puts a flare and honesty into their music like no other band in their genre. Truly worthy of an Oscar, I give this two enthusiastic thumbs up.

David Evans

SATAN'S PILGRIMS

Creature Feature (Estrus)

"Hideous," "ghostly," "horror-

monious," hail the critics. I just call it damn good. Portland, Oregon's livesome serve up yet another stizzlin' slab of surl to get your major organs, "these are the words you can't," helpful tips are provided with each song (for example, "ghoulash" will incite you to do either the slowjerk or the pony, you choose.) Along with terrifying new tunes like "Creature Feature," "wolves can't," and "Boneshakes," you also get reworked versions of "Vampiro," (originally released on the cocktail companion 7" box set on Estrus), and "Lachaboo Crane" (from their very first cassette release). Shake the cobwebs off your sorry corpse, "these are the words you can't," as long as we have **Satan's Pilgrims** around to shake, rattle and roll you next dance party.

Byron Dunn

SEAM

The Pace Is Glacial (Touch and Go)

I think the best thing about **Seam** is their simplicity. They have the ability to rock out and pull hard on your heart strings without becoming big "wankers" and showing off their instrumental skill with two-minute rock solos or whatever. They play solid indie rock, plain and simple, with *Seam* playing a very unique, alternating riffs and soft vocals providing the base for some fine rock songs.

On this album, **Seam** seems to have gone for the more straightforward approach to songwriting. They still use the same structure of picking guitars quietly, then building up to a big rock out, but the entire CD is loaded with more of a p.c. sensibility than their previous efforts. It doesn't seem quite as intense as their previous two. There are far more rock hooks on here than on all their other EPs combined. I think you'll like it a lot more than *Seam* and *Seam* are more catchy and upfront than on other **Seam** albums. Still, I can't think of a single "filler" song on here, which makes it a very smooth listen. When one song ends, the next song literally sounds like a natural progression in the album's numerous tempo and mood changes.

If you haven't checked out **Seam** yet and you're a fan of guitar-heavy indie-rock, this is probably their most accessible album to date. The vocal is longtime **Seam** fan, I think you'll like it a lot more than *Seam* and *Seam* are more different sounding album they've put out.

Chris Corday

SIX BY SEVEN

self-titled EP (Beggars Banquet)

Sounds of apocalyptic insecurity and rhythmic lapping of dark guitar waves hold you "down here you belong." **Six by Seven** but the vocal is longtime **Seam** fan, I think you'll like it a lot more than *Seam* and *Seam* are more different sounding album they've put out.

This three-track EP release resonates with influences of **Radiohead** and other Liverpool-based bands, but the sedate, faded, milky heroin voice of the anonymous lead singer adds definite character. The first two tracks are mind-distorting, with guitars swagging through the sonic dice,

whilst on the third, the **Loa Reed** like vocal lines in a classic Reid-punk reflection of sex and the environment.

This minimalist album is an original exploration into some classic sounds. Nevertheless, Six By Seven are unique in creating the sound of lazy introspection and repressed psychological dysfunction, in a European context.

Ciprian Gligor

THE SMUGGLERS

Growing up Smuggler: A Tenth Year Anniversary Live Album

(Mint/Lookout...)

Jeep... ten years; really? They don't look that old.

Now, there's no substitute for a real live honest-to-godness **Smugglers** show, I mean, these guys, with a capital "E"... but if for some crazy reason you can't attend a gig in person [say, locked in a ward for the criminally insane], then this live recording is the best thing there.

This album was simultaneously released in Asia, Europe, and North America on multiple labels. Recorded in Madrid, Spain, to an enthusiastic crowd who obviously don't hold any grudges over grudge, you can almost see the sweat flying as Mr. Grant Laurence leads the throng into the musical promised land, a piper pined in rubber boots and snazzy suit.

Ya gotta love the track "Allan Thicke," which I would put on the same table as the song "Michael Caine." I also appreciate their homage to the legendary

Vancouver band **The Pointed Sticks** with their cover of "What Do You Want Me To Do?" Also included is their MuchMusic almost hit, "Especially You."

Cobalt

SNOWPONY

The Slow Motion World of Snowpony

(Radioactive) [By now, you'll undoubtedly know **Snowpony** have got ex-My Bloody Valentine and Stereolab members in the group. But that's all I say about them — to say they sound much like the aforementioned bands would be untrue and unfair.

Initially, I admired the overall sound of the album. There's so much to listen to: weird, swirling effects, white noise and feedback, flutes, horns, organs, sitars, pedal steel, drum loops, samples, percussion, sleep female vocals, and oh yeah, did I mention they use electric guitars too? But as I listened to the album more, the songs themselves began to emerge from the soundscape. They're catchy, but not in the pop hook way; the melodies are more subtle and are blended in there somewhere within the dense instrumentation.

Furthermore, *The Slow Motion World of Snowpony*, brilliantly recorded and mixed in Chicago by the ubiquitous John McEntire, contains what most albums these days are sorely lacking: diversity. Who wants to hear the same song 12 times? I'd rather hear an assortment of very different tunes. **Snowpony** create fairly wudic, atmospheric

stuff but they approach it from so many different angles and with very imaginative arrangements. It's definitely one of the most sonically interesting and mind-expanding albums I've heard and enjoyed in a long while.

Fred dard

SONIC SUBJUNKIES

Live at the Suicide Club EP (DVR Limited)

The **Sonic Subjunkies** EP opens with the query, "Are you ready for the energy?" and then delivers a rather lacklustre performance. "You are about to witness the sound of the Berlin Underground," a female voice informs us, but this is the underground circa 1995 and as we're rocking towards the Year 2000 apocalypse, armed with futuristic sounds/scapes, morphing faster than the speed of light, some guy grunting into a mic just doesn't cut it anymore. Holgar Phirack sounds like a monster! His verbal punctuations are, to say the least, less than inspiring and he just may give some of the younger listeners nightmares. This live recording suffers from a lack of energy; from the vantage point of the "now," the EP documents a dislocated time and place. The relevance of this particular point in time and place, its impact and importance are left untouched. It leads me to wonder what the **Sonic Subjunkies** are doing today, musicwise. However, the EP does also contain two rare EPs in addition to the live set so it may be worth picking up for that reason. **Sonic Subjunkies** would have meandering, woody tones of soft though de-

Twinn Star

THE SPITFIRES

The Spitfires (Sonic Swirl)

Good, local punk. Honestly, you wouldn't think that this was put out on a dinky little label. It sounds really good. It's a little bit slower than the modern day drum and guitar assault, but it isn't lacking in energy at all. Really quite good.

Dove Tshai

T.V. KILLERS

Fuckin' Frenchies (Total Heaven)

Seems our French amis have got this punk rock thing going, so called and so named after their latest LP. "Course, that darned language barrier still causes some problems, so they sing a few songs in their native tongue, but no matter, the music is what matters. And what we have here is some tightly executed, 77 style Brit punk mixed with some North American rock'n'roll à la **Heartbreakers**, **Dead Boys** et al. Slashing guitar, Rocksteady bass and machine-gun bludgeoning with crisp, not over-the-top, production make this a winner for all you fans of the style and a fine companion along side any Rip Off Records bands.

Bryce Dunn

UNITED SCHACH CORPORATION

A Tan and Sandy Silence EP (Pacific)

On this EP, U.S.C. explores the Northwest Rainforest Electronic Lullabies concept with subdued, woody tones of soft though de-

finied guitar sounds. Here, the power of distorted lazy-rock is used for the purpose of good. Slow down the pace of your life and spend some time realizing that "these pants are way too tight for [you]." This Seattle trio sounds like **Yo La Tengo** on a double dose of Tylenol 3, though they make a break for it with "I Warmen."

The "sandy silence" in the title is representative of the soft, simple sounds in the album, but is also a sure reference to the shy, velvety-caressing vocals of Cameron Rand.

This release is bound to subdue any foaming-at-the-mouth psychopaths even when the sound gets slightly heavier. And it leaves us with the question: "Do these guys ever get angry?"

Ciprian Gligor

ZOOBOMBS

Welcome Back, Zoo Bombs (Emperor Norton)

My lost-in-transition nuthell analysis: "Zoo Bombs" vigorously dis-temper your most unorthodox expectation with oblique retrospection. The "Welcome Back" song is a "Highway ago-go": snare drum rich thrash/honky-tonk. Driving triatline rhythms alternating with exposed, organ hooks, absurd but subtle contrast between fretless bass and wiggly guitar feedback. A rockably **Hendrix**.

"JUMBO": bluesy, southern-fired acid rap, with flashes of metal and joplin.

"Flat-top": disco **Kraftwerk** delirates into **Wesley** and **Ray**. "Porkin' Ruck": quick, simple, relentless dancegroove, ends with

Star Coast. Boob Coyle's procrastinating and overly laid back attitude perturbs God (whom he meets in a bar) enough, to wreck havoc on his life. Finally, it is in this state that Boob gets motivated to seek revenge on those who have done him wrong.

The second film, *A Soft Touch*, is a sombre view of the breakdown of a marriage. Caught between Catriona's wild sex sprees and Johnny's desire to reconcile is their infant daughter.

The third film, *Acid House*, focuses on the swap of personalities between young acid head Coco Bryce and a newborn baby. This comical short pokes at both middle-class youth as well as upperclass English yuppies.

These films are a must-see for those into Welsh's humour. Compared to *Transposing*, *The Acid House* tries to create a sense of senseless sense using the use of abstract filming techniques and time just to know that your life (hopefully) isn't as bad as theirs.

Sarah Koo

MODULATIONS. This is a chronicle of electronic music and a documentary on the methods, musicians and meditations behind the different flavours of electronic Starting back at the

an incomprehensible but stimulating vocal breakdown.

11. "Crack & get down." Fragment of **Major Man** as heard through a tin can on a string. 12. "Major Man." What Estel & C'mon would sound like if they'd done everything right; kindly **Gomershop** with a italin defici-

I suggest you the description, would I suggest you to run out and buy it? A: Yes, but you might want to hear some of it first. The sound of the band is not particularly innovative in terms of form or content, and will not eliminate normal listeners, but, considering my personal distaste for the derivative, it is significant that **Zoo Bombs** has sufficient variances of texture to maintain my attention.

Joshua Bryles

VARIOUS ARTISTS

Deep Thoughts

(Niro) A big, fat 22-song cheap comp, **Deep Thoughts** features a wide cut of Niro's sooty punk rock roster. **A.F.Z.**, **Jenn's Revenge**, **The Vandals** and **One Hit Wonder** offer nothing new, but **Guttermouth**, **Sloppy Seconds**, and **The Offspring** show off brand-new lineages of their own. I've already heard just about everything worth hearing on this CD and was disappointed in particular with the new **Sloppy Seconds** songs. To the Niro network, however, this is an invaluable collection of a fairly impressive band of bands.

Trevor Fielding

beginning of John Cage and the **Moog Synthesizers**, this film more than touches on some of the current divisions of electronic music including house, hip-hop, drum'n'bass, ambient (the list goes on).

Interviews with foremost musicians are revealing and informative. Even the most knowledgeable electronic musician could pick up a new bit of trivia to add to their repertoire. **Modulations** also foreshadows the possibilities of the effects of the new music scene, which at times is frightening. It is well edited, tighter and more entertaining than other films of similar subjects.

Sarah Koo

A SUMMER BY THE RIVER

Forced to leave the city in search of employment, a father, along with his only son, treks out to the remote Estens woodlands to find some work as a logger. Just left without a wife and a mother, the two try to put the past behind them, while the other loggers make them feel even more alone by refusing to accept the new city folk.

However, far from being a depressing hour and a half, director Markku Palonen humorously brings to life these entertaining characters and adds a sweet love story. This is a successful combination of human despair, affection and humour all beautifully shot in the remote Finnish woodlands.

Marko Anderson

Notes from the VIFF

BY TANIA BOLSKEYA, SARAH KOO, & MARKO ANDERSON

Okay, so I'm a little lazy. Even armed with complimentary media pass to each and every film screened at this year's Vancouver International Film Festival, I didn't manage to see all 250 films. In fact, I did only get to see 55 movies! I was disappointed out for myself. I topped out, or bottomed out according to your perspective, at forty films.

I heard much grumbling at the festival that the quality of films wasn't quite up to the high standards the VIFF usually achieves. Thankfully, most of the grumblers don't have their own column. This year's festival may not have had the BIG pictures that everyone gets quite up to the high standards the VIFF usually achieves. Thankfully, most of the grumblers don't have their own column. This year's festival may not have had the BIG pictures that everyone gets quite up to the high standards the VIFF usually achieves.

BEAST COPS. This Hong Kong offering delivered, and much more. A great, final battle involving many machetes and one unstoppable cop was preceded by the usual police corruption on the HK police force. What made this film special was

the genuinely good acting and writing and very believable characters. Eschewing the usual ten-minute-over-the-top style of most Hong Kong action flicks, **Beast Cops** plays it smart, funny and unpredictable. Anthony Wong, in the cast of most of the cops, plays a diseste cool cop who is called out for signing up for the force just so he could go bad.

OF FREAKS AND MEN: By the same director as last year's panoramic Russian thriller *Brother*, the film was different. Shot entirely in the seamy towns and set in turn-of-the-century St. Petersburg, the story centres on two wealthy families, the pornography industry, a pair of musical Siamese twins, and a whole lot of perversion. Sounds juicy, doesn't it? Actually, it was a bit slow. Director Alexei Balabanov has some interesting things to say about the nature of evil and unchecked capitalism, but I wish he'd said them with a little more emphasis on pacing. Stunning to look at and often titillating to watch, *Of Freaks and Men* is either a mild success or a noble failure, depending on

your point of view.

LET'S GET LOST. See any good Danish comedies recently? I have. According to the film fest guide, this one started with a mere three lines of dialogue — the actors improvised most of what ended up on the screen. Normally, this would have me becoming the navel-gazing narcissism of it all, but let me assure you: *Let's Get Lost* gazes at no navel! It's on an hilarious look at the lives of four just-posting-out Copenhageners who are in various stages of getting their lives together (or not). Shot entirely in black and white and underplayed for great realism, this is one of those seemingly effortless movies that American independent filmmakers want desperately to make but are never quite able to.

BLOSSI/810551. An Icelandic kids-on-the-run comedy with a little violence thrown in for good measure, *Blossi* wasn't the best made or most thoughtful film at the festival, but it sure looked good. And really, that's all that counts in this genre, isn't it? A true

romance without the smirkingly confident Christian Slater, this movie gets its goals simple and it delivered.

LIFE IS BEAUTIFUL. Okay, so this one isn't so obscure. It already has a distribution deal and it should play in Vancouver sometime this month. And you should go see it. A Most-Popular-Film winner that actually deserves its prize, *Life is Beautiful* is the best Holocaust comedy I've ever seen.

It stars and is directed by the unmitigatedly silly Roberto Benigni, known in his native Italy as a national treasure, and this film is proof of his worth. If you haven't read about the plot, I'm not going to spoil a joyous opportunity like this for you. It's funny. And serious. And really funny. And sad. Go see it.

As always, I'd like to thank the festival organizers for the useful passes and kind invitations they awarded *Disorder* for this year's festival. (Hint hint for '99.)

Tanya Bolskaya

MORE REVIEWS

THE ACID HOUSE. Directed by Paul McGuigan, this is a series of three short films adapted from Irvine Welsh's compilation of short stories. These stories are tied together because they all depict the dark but numerous side of Scottish life, at times mocking all social levels. They also all focus on predicaments caused by the characters' personality flaws.

In the first film, *The Granton*

Real Live Action



THE AUDIENCE RADIO BERLIN

Monday, September 28

Sugar Refinery

In that nice, little room they call the Sugar Refinery, a very enjoyable indie rock show took place on this particular evening. It's such a shame it wasn't taken in by more people, because these two bands deserve some notoriety.

First up was Vancouver's own **Radio Berlin**, featuring members of some other notable local bands, **Ex-dead Teenager** and **The Measure**. Their crazy, rhythmic and new-wave-esque drum beats got the crowd a-movin' and a shakin', and their bass grooves layered with some nice retro U2-style guitar took everyone back to the sweet sounds of the '80s. A nice, new addition to the local scene, indeed.

The second and final band of this evening was San Francisco's **The Audience**. This band, in my opinion, is one of the most overlooked and underrated bands in indie rock these days. Their blend of fucked-up blues guitar, rock and roll energy, new-wave keyboards, and hardcore screaming/singing is completely unique and refreshingly unpretentious.

Wearing eye-shadow, ugly little white vinyl shoes and some really tight-ass clothes, the singers/guitarists flailed their bodies and instruments all over the place in that tiny venue, jumping on the couches, gyrating their hips and bellowing out their manic lyrics without becoming schizoid. Screw the **Delta 72** and forget all about the **Make-Up**—this was **The Audience**, man. It was a sight not soon to be forgotten. It was a display of rock 'n' roll attitude and talent that I wish more people could have seen and heard. Wowee.

Chris Corday

ROYAL TRUX

ZEN GUERRILLA

Saturday, October 3

Starfish Room

Zen Guerrilla puts their music through effects boxes to produce what I can only assume is their bar-room-bluesy sound. The band was gingerly sitting on stage, incidentally playing great, brooding, mood music and waiting for the crowd to take note of anything beyond the singer's afro. They managed to make a **Brian Wilson** song unrecognizable, so you can imagine they were worth at least the attention of a few people.

But how could anyone think of appreciating the opening act's genre-skewing when looming behind the stage (actually, beside it) were the members of **Royal**

Trux? It took a few minutes for my ears to realize their first song had started, but when Paul Oldham began playing the familiar and structured bassline of "Run, Shaker Lull" from the new 3-song EP, I remembered exactly what band was on stage. That song started as loosely as it ended, with guitarist Neil Haggerty bookending it with long and illogical guitar solos. Throughout the show, vocalist and all-around showgirl Jennifer Herrema would grunt for a few minutes of verse and chorus between the spontaneous riffs and guitar solos. That's right, solos played on a funny looking guitar through a tiny little practice amp to achieve the trademark dirge and all round raucous sound associated with the **Trux**. That was the pattern for the entire night. The only one who has any

time, and the band packed it up. The crowd looked a bit confused, like they were trying to decide whether the show was just that bad or just so good. It takes a while to comprehend what exactly we all absorbed that night. In the end I leave it to the **Trux**, who describe themselves most adequately as "Seventh Generation Rock and Roll." It's as much a question of 'are you ready for it?' as it is of 'are you tired of it?' *spencer*

SNOWPONY

GRANDADDY

Monday, October 5

Starfish Room

Monday night shows are often faced with a demographic problem. Neither students nor working people are willing to start off their week by forfeiting a good night's sleep, even for some good

the venue had filled up considerably, the floor space in front of the stage was no longer devoid of people. Grandaddy decided to slowly, pouring out melancholy, **Pavement**-esque vocal lines backed by subtle pop hooks that are reminiscent of both **Acetone** and **Codene**.

Snowpony was a stark contrast to Grandaddy. Rather than lazy, winding melodies and laid-back pop, **Snowpony** plowed through their set with a rhythmic section that could easily rival **The Sea And Cake** or **Curve** in terms of tightness and their ability to overpower the rest of the music. The heavy drumming and rumbling basslines were a perfect juxtaposition for the whispery vocals and poppy, programmed melody lines. While the set was tight and the crowd seemed to be thoroughly enjoying themselves, the three-piece band seemed stunted by the lack of live guitars and keyboards, all of which had been pre-programmed and sequenced. **Snowpony's** set was otherwise flawless and captivating—no wonder all the students and working people decided they could spare a Monday night's sleep. *Patrick Gross*

JULIANA HATFIELD

SARA AND TEGAN

Tuesday, October 6

Starfish Room

Sara and Tegan have changed my disinterest in opening bands. These twins from Calgary took the stage quietly, but made a huge impact during their set. I don't think I've ever been so in awe of a couple of girls with acoustic guitars, but these two have incredible talent. With voices that range from ethereal to hard rockin', they played a great set. Some songs had sweet, hummable melodies, some verged on spoken word, and it was all backed by some nice work on guitars. My only complaint is that they only played for half an hour, and they easily could have kept me captivated all night.

Since I've been listening to **Juliana Hatfield** for a long time, I was excited to go (especially after missing her last year), but not sure what to expect. What I got was a rocking show and the biggest, loudest set I've heard in a long time. Her sound reminded me of someone who had been used and abused and won't take shit anymore, and it was cool.

Juliana is still the indie-pop goddess she has been since **The Blake Babies** split, but she also seems much stronger, playing with an air of confidence that her older songs lacked. I was impressed by the fact that she threw in some old songs, not just trying to push the latest. She, and all of the band, seemed to have a good time on stage, playing with a ton of energy. **Juliana** spoke to the audience between songs, and was even willing to play a request during the encore. Her new stuff? Sounds great.

Her old stuff? Sounded better

than ever, it packed an extra punch. The show? A kick-ass good time. *briana*

IT'S ALL ABOUT POPI

Friday, October 9

Anza Club

The Salteens, the home band who had arranged the show, took the stage fairly early and gloriously ripped through a tight set of catchy pop ditties to start off the night. **Bossanova** played only three songs, two of which were **Beatles** songs in honour of **John Lennon's** birthday, which set a trend of covering the **Beatles** that almost all the bands would follow. **Speedbuggy** played next, handing in a very mellow performance.

Forging the pop-frontier of Vancouver was **Saturnhead**, who played a mega-pop set. At times, I thought they were playing **Sloan** songs, but their charm and talent quickly won us over. **Saturnhead** was followed by **Peppersands** and **Fleisty**, both fairly alternative-girl-pop bands.

Two more bands finished off the night: **Team Strike Force**, formed from remnants of past bands, were amazing, with well crafted songs, and are certainly one to watch for in the near future; and, at a tough, late-night, last band slot, **Clover Honey** managed to pull through with an energetic, amusing set.

A wonderful time was had by all, or at least by this reviewer. Many congratulations to all the bands and especially to Scott Walker from the **Salteens**, who was heard commenting: "I didn't do it for the glory, I did it for the pop." *Chocolate baby*

PROMISE RING

JETS TO BRAZIL

PEDRO THE LION

Sunday, October 11

Starfish Room

I think I was one of the oldest kids in this up-packed show, a show which really should have been all ages anyway.

I loved **Pedro the Lion**. Love. The fact that these boys from Seattle have the guts to sing their sweet Christian indie rock to kids who often think just do what they're told is impressive. They played a great set, even though the crowd wasn't paying them all that much attention.

The 10 people watching **Pedro** became very seemed like 10,000 when **My Friend** took the stage. Boy, are they a buzz band. OK, kids, here's my tip—just because they're a new band made of guys from cool older bands, it doesn't mean that they're any good. My friend said of their performance, and I quote, "Either you write this band off because they should be on ZV5.3, or you rethink your view of Z." Not a good sign. Everybody else loved them, so go figure.

I have no complaints about **Promise Ring**, however. A band whose records have never really done all that much for me,

live, they rock the house. They're friendly, fun, and full of energy—exactly what we need more of. I was glad that I finally got to enjoy the **Promise Ring** experience, which will probably be when friends rant and rave about in the past. I'll go see the **Promise Ring** and **Pedro the Lion** next time they're in town playing small all-ages shows, but I'll skip the next Jets to Brazil one, which will probably be when they play with some crappy rock band like **Third Eye Blind** or **Pearl Jam**...

Julie Colero

CAT POWER

TREN BROTHERS

KIMMIE

Thursday, October 15

Starfish Room

After coming off of a stellar math test that afternoon (answering one of six questions is always good news), I really needed something to make me feel better. I think that **Cat Power** and **The Tren Brothers** did that by allowing me to wallow in beautiful music. When I first arrived at the **Starfish Room**, I thought they were playing **Nerdy Girl** on the speakers—instead, it was **Kimmie**, puttin' her stuff onstage to the accompaniment of two guitarists. Kinda sweet.

When it was time for the **Tren Brothers** (2/3 of **Australia's Dirty Three**), everyone took a seat on the floor and watched the lo-fi video of sky, tops of buildings, and fuzzy lights that accompanied the songs. I was struck to the side to watch the musicians at work, and was once again blown away by their skill. Instrumental music always gives birth to thought, and I sat with clouded head and tapping foot, realizing that this evening was heaven sent.

Cat Power's performance proved this realization to be fact; I think I'm in love. I think every one in the whole damn **Starfish Room** was in love. Sky and nervous onstage, **Chan Marshall** did her best to communicate her feelings to an enraptured audience. Although not feeling well at all, **Marshall** played amazingly well, making my heart ache (it sounds silly, but if you were there, you'd understand). I was struck to the side to watch the musicians at work, and was once again blown away by their skill. Instrumental music always gives birth to thought, and I sat with clouded head and tapping foot, realizing that this evening was heaven sent.

Julie Colero

CLUTCH

SEVENDUST

ULTRASPAK

Sunday, October 18

Palladium

Sunday night is a bad night for a concert. I know this because I had a hard time finding someone to come with me to the show. Anyway, there was no way I was going to miss this tour of metal bands from down south. **Sevendust's** indie debut album

photo: ann gonnaveaux



"Is that a question?" Jennifer Herrema of the Royal Trux grunts at the crowd

tabs on what was transpiring was Haggerty. The **Trux** played songs primarily off their last two albums, many of them were really played out in the live format, such as "Ray-O-Vac," which they managed to stretch into a 20-minute mutation, complete with five minute drum solo.

After about an hour, Neil must have decided he had screwed around for his allotted

live music. This leaves only a few choice friends of the band, die-hard fans and concert reviewers to carry out audience duties.

Monday, October 5 appeared to be no different when the doors opened and only a few patrons could be seen spread amongst the barstools and tables around the room. By the time **Grandaddy**, an American band making their first foray into Canada, took the stage, however,



Chris Murphy (in the foreground) from the rock band Sloan pops out at the triple-C.

has almost gone gold in the US and was headlining this tour, except on the Vancouver show, where they had never before played.

Ultraspank played first. From Southern California, they sounded like a typical, modern heavy rock band. Despite having a fine drummer, they failed to have much of a reaction from the crowd. Sevendust's barely contained explosive energy soon won the crowd and incited a violent moshpit. Their balance of sheer ferocity and imaginative songwriting is the secret of their success. This is truly one of the most promising metal acts I have heard in quite a while.

Clutch finished the night off with a strong set of funky, '70s-style hard rock that could only be described as the bastard son of **Black Sabbath** and **Lynyrd Skynyrd**. I have never seen so many women dancing to music this heavy. Their funky groove was very infectious and I could understand why their last gig here was so successful.

Don Bourassa

SLOAN
RUFUS WAINWRIGHT
Monday, October 19
Capitol Cultural Centre
I had never listened to **Rufus**

Wainwright before this tour and had heard good things about him, but I was worried when my friend said she had been teased for listening to someone who sounds so much like **Billy Joel**. Well, sure, okay, there might be a vague similarity in vocal quality, but this would be a Billy Joel with a hell of an edge. Rufus strutted onto the stage in his frightening trousers, exuding the arrogance of a pop star he wishes he was, scrunched up his face in musical ecstasy while he manipulated the keyboard that he wishes was a grand piano, and yammered on with stories of his family, particularly his sister, whom he wishes was as talented as he is. Rufus was wonderful, playing flawlessly and captivantly, and carrying on about flowers and such between his songs. When he finished his set, new fans flooded to the side of the stage to congratulate him. But enough about Rufus. He was very good, but not like **Sloan**.

Yeah, their show was everything a Sloan concert should be, complete with plenty of signature high kicks from bassist Chris Murphy, arse-wiggling from the "cute shoe"-wearing guitarist Jay Ferguson, lyrical mishaps from guitarist Patrick Pentland,

and incomprehensible rhyming intros from drummer Andrew Scott. In true Sloan fashion, of course, they played musical chairs with their instruments and rocked out in some what unfamiliar territory. As always, Andrew never looked up from his microphone, Jay grinned and nodded on in some amount at the girls in the audience, Patrick stood there like a bump on a log, and Chris stole the show with his ridiculous antics. None of this took away from their unblemished playing, however, and the band thrilled their enthusiastic audience with a light, comprehensive setlist which included songs from their first EP release, *Peppermint*, through to tunes from their latest album, *Navy Blues*. Even better, they were all easily accessible for post-show-harassment, and they wandered through the audience basking in their well-deserved glory. Sloan looked like they had a hell of a good time, and so did I. Silly, juicy fun.

Alia

GOOD RIDDANCE 88 FINGERS

LOUIE
NO MOTIV
THE RETREADS
Tuesday, October 20
Bridgeview Hall

The show started out with North Van's **The Retreads**. Personally, I was blown away by these guys who played their guts out for a less-than-deserving crowd. The masses remained stoically bored-looking throughout taunts from the band, including the always inflaming, "Is punk rock dead?" Frustrated, one band member sat down on stage declaring, "Why naff? No one else is fucking moving." The Retreads deserved better.

Next up was **No Motiv**, who came all the way from California to soothe the not-so-savage beast that is a Vancouver punk rock audience. They were more successful than their predecessors. The between-acts smoke pit buzzed with words of approval for **No Motiv**. At the same time, word was spreading that **88 Fingers Louie** was on next.

While the majority of the audience was there for **Good Riddance**, a good chunk of the crowd was there exclusively for **88 Fingers Louie**. These people were devoted. The moshpit erupted with the first song and

the frenzy continued as the audience screamed along with frontman Denis throughout the set. Breaks between the songs were punctuated with demands for specific tracks, most notably, "Worst Man Won." **88 Fingers Louie** complied with his demand and stole the show in the process. Like a half-crazed square dance caller, Denis screamed "Circle Pit!" at the beginning of "Worst Man Won." After one more song, fans and band members alike collapsed with exhaustion, making room for the headliners.

The mosh for **Good Riddance** was large, dense, and constant enough to invite some serious stage diving. This was, in fact, the favourite pastime for a crowd that finally found some energy on a grand scale. Top prize for stage diving and crowd surfing combined goes to the girl who had her eyebrow ring torn out earlier in the evening. No pain held her back when **Good Riddance** came on. In a dark, steamy gym in Surrey, 400 impassioned punks chanted, "to a person we all fall down, unless we rise as one and resist the Right, Right, Right, Right!"

Angela Kruse

THE JON SPENCER BLUES EXPLOSION
ADD N TO X
Tuesday, October 27
The Rage

The openers for this fine evening of rock were **Add N to X**. No band could get any more electronic than this band. As electronic as they were, they did, however have a real drummer. Somehow, they pulled off their sci-fi spacey sounds with ease, or maybe it was all recorded and I never noticed the difference. They had more bass than a boom box in a Mustang from the 'burbs. Whatever it was that **Add N to X** did, it was good, but one could also get the same effect staying at home and listening to them on a good stereo.

The Blues Explosion started up with a rousing version of "2 Kindsa Love." They never slowed down and performed a blistering set lasting just under an hour. **Jon Spencer's** lovekick moans and groans brought the people to their knees. He flailed around the stage in his silver pants and glitter shirt, smashing mic stands and at times screaming at the top of his lungs without the mic.

I often cringe at the thought of going to a show at The Rage and tonight I was reminded why, as several goons tried to dodge out of Jon's way to dive off the stage. For once, I would like to attend a show here where everyone shakes their ass instead of their machine. Didn't stage-diving and crowd surfing die when **Garth Brooks** started doing it? Boofooney aside, The Blues Explosion came back to deliver one of the best encounters I have ever seen. Showmanship at it's best.

Ken Paul

what we listened to:

ICU
blonde redhead
henry rollins
arab strap
the spittires
pedro the lion
granddaddy
the sorts
silver jesus
club 8
dj spooky
soundtrack jackie brown
verona
la peste
sloan



Mick Turner plays a fantasmic melodia for his alter-outfit, the Tren Brothers, at the Starfish Room

NOVEMBER 10
velvet
WITH VANCOUVER DMC CHAMP WAX
TIX ALSO AT BASSIX

SONAR

NOVEMBER 12
zubot & dawson
TIX ALSO AT BLACK SWIM

STARFISH ROOM

NOVEMBER 23
IMOGEN HEAP
CHAMELEON

NOVEMBER 25
BUFFALO TOM
with guests
STARFISH ROOM

NOVEMBER 16+17
big sugar
ON TOUR
GOV'T MULE
FIRST SHOW SOLD OUT!
SECOND SHOW ADDED!
BE ON THE SCENE WITH BIG SUGAR

NOVEMBER 18
AN EVENING OF
TEXAS BLUES
IAN MOORE
BAND

STARFISH ROOM

NOVEMBER 27
BIF NAKED
with RUSTY
AND THE MILLER STAIN LIMIT

PALLADIUM

NOVEMBER 29
meat Beat MANIFESTO
TIX ALSO AT ZULU & BASSIX

PALLADIUM

NOVEMBER 16
THE EVIL RETURNS
ROB ZOMBIE
MONSTER MAGNET
YEAR FACTORY
TRIPLE THREATS STOCK SHOW

ALL AGES WELCOME!

PNE FORUM

NOVEMBER 29
ATLANTIC RECORDING ARTIST
DUNCAN SHEIK
WITH GUESTS
HOOVERPHONIC
AND SPOOKY GHOST

RICHARD'S ON RICHARDS

SATURDAY NOVEMBER 21
Dishwalla
with Sonichrome

STARFISH ROOM

SATURDAY NOVEMBER 27
54:40
THE VOGUE THEATRE

NOVEMBER 22
REEL TO FISH
AND PLUTO WITH GUESTS
MALCHICKS

STARFISH ROOM

DECEMBER 2
HAYDEN
with special guests

RICHARD'S ON RICHARDS

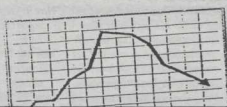
FRIDAY DECEMBER 4
Depeche Mode
special guest
STABBING WESTWARD
The Singles Tour 86-98

PACIFIC COLOSSEUM

FRIDAY DECEMBER 4
TRICKY
THE REAL FAMILY TOUR
with special guests
WHALE

THE RAGE

CiTR charts



WHAT'S BEING PLAYED ON 101.9 FM

november 98 long vinyl

1	murder city devils	empty bottles broken hearts	sub pop
2	stompin' tom	souvenirs	emi
3	the real mckenzie	clash of the tartans	sudden death
4	belle & sebastian	the boy with the arab strap	matador
5	blonde redhead	in an expression of ...	touch & go
6	the smugglers	growing up smuggler	lookout!
7	julie ruin	julie ruin	kill rock stars
8	cadallaca	introducing cadallaca	k
9	mr zero	voodoo's eros	get hip
10	lida husik	faith in space	alias
11	pigment vehicle	murder's only foreplay ...	sudden death
12	alec empire	the destroyer	dhr
13	snowpony	the slowmotion world of ...	universal
14	mark	mark	independent
15	lucinda williams	car wheels on a gravel road	mercury
16	dillinger four	midwestern songs of ...	hopeless
17	bob mould	the last dog and pony show	nyko
18	pedro the lion	it's hard to find ...	made in mexico
19	suckdog	onward suckdog ...	tray full of lab mice
20	liquified	13 methods of ...	independent
21	reostatatics	the nightlines session	drag
22	barbara manning	in new zealand	communication
23	trenchant	holiday on hostings	intime
24	burger/ink	[las vegas]	matador
25	icu	chotto matte a moment!	k
26	beekeeper	beekeeper	southern
27	elliott smith	xo	dreamworks
28	vogler	culture faith	independent
29	medeski martin & wood	combustication	bluenote
30	mc face	not the green tom show	ceiling fan
31	snfu	let's get it right the first time	rake
32	morrissey	my early burglary years	reprise
33	electric frankenstein	spare parts	get hip
34	the smokers	package deal	skinoize
35	retsin	sweet luck of amaryllis	carrot top

november 98 short vinyl

1	disgustens	nothing personal	longshot
2	longstocking	will you stay?	k
3	fireballs of freedom	viva el gato	empty
4	burning airlines	carnival/scissoring	de solo
5	tight bras	take you higher	ten-in-one
6	the drags	i killed rock & roll	empty
7	make-up/lung leg	split	southern
8	small stars	moths	up
9	bangs	maggie the cat	ten-in-one
10	the stupes	dead mans revenge	famous fuzz
11	rizzo	shymaster	cher doll
12	curse of horseflesh	the fuck you say!	ship rec'd
13	pedro the lion	big trucks	made in mexico
14	kiss offs	black blonde	peek-a-boo
15	tren brothers	gone away	secretly canadian
16	capt. qin	i do	caulfield
17	eric the red	life after tuesday	caulfield
18	kg	show me	k
19	julie dotran/snailhouse	do you remember...	stereo-type
20	v/a	teenscene vol.3	misty lane

nov 98 indie home jobs

1	clover honey	three four
2	team strikes force	larger + lime
3	full sketch	sketchsize
4	capt. cook	i'm glad for you
5	hounds of buskerville	blowin' off some steam
6	samsara sevin	tug o war
7	mizmo	sprite
8	daddy's hands	statistic wigs
9	london paris	unmatched sock
10	dreamy angel	laundromat queen
11	retreads	everybody wants something
12	closed caption radio	people wants something
13	the kirby grips	mad boy
14	all purpose	not fuckin' fair
15	celestial magenta	in return
16	run chico run	pusha girl
17	stationA	sporty and biggy
18	destroyer	karen is in rome
19	royal grand prix	dammned cover band
20	the leeches	dankay kong

colonel sander's hideout

best canadian albums we could come up with off the top of our heads
tuesdays 1:00 pm - 2:00 pm

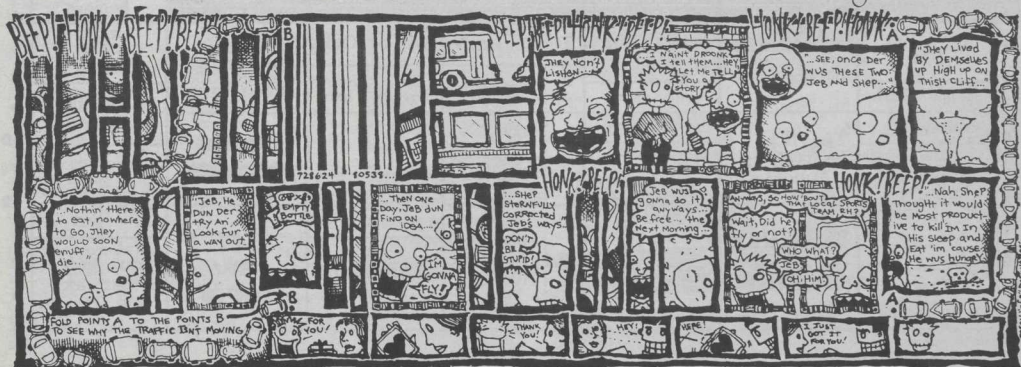
1	rush	moving pictures
2	bob & dave mckenzie	great white north
3	cub	beti-cala
4	color me psycho	pretend i'm your father
5	neko case	the virginian
6	mc face	not the green tom show
7	anne murray	greatest hits
8	nomeansno	wrong
9	neil young	live rust
10	bum	wanna smash sensation

third time's the charm top ten

tuesdays 9:30 am - 11:30 am

1	gluecifer	lard ass hagen 7"
2	mr. zero	voodoo's eros
3	thundercrack	own shit home
4	arch villains	we hate your ugly face 7"
5	the blacks	let it all hang out 7"
6	satan's pilgrims	creature feature
7	hellcopters	disappointment blues 10"
8	fireballs of freedom	viva el gato 7"
9	the blowtaps	voodoo alley 7"
10	the drags	i killed rock 'n' roll 7"

GOOD TASTY COMIC



by Jason Da Silva

On The Dial



YOUR ON-AIR GUIDE TO CITR 101.9 FM

SUNDAYS

ARE YOU SERIOUS? MUSIC 8:30-12:00PM All of time is measured by its art. This show presents the most recent new music from around the world. *Earz* open.

THE ROCKERS SHOW 12:00-3:00PM Reggae into all styles and fashions.

BLOOD ON THE SADDLE alt. 3:00-5:00PM Real cowboys caught in yer boots country.

WIRELESS alt. 3:00-5:00PM

QUEER FM 6:00-8:00PM Dedicated to the gay, lesbian, bisexual, and transsexual communities of Vancouver and listened to by everyone. Lots of human interest features, background on current issues and great music from musicians of all sexual preferences and gender

identities.

HELLO INDIA 8:00-9:00PM

GEETANJALI 9:00-10:00PM Geetanjali features a wide range of music from India, including classical music, both Hindustani and Carnatic, popular music from Indian movies from the 1930's to the 1990's, semi-classical music such as Ghazals and Bhajans, and also Quavawals, folk songs, etc.

THESHOW 10:00PM-1:00AM Strictly Hip Hop - Strictly Underground - Strictly Vinyl With your hosts Checkmate, Flip Out & J Swing on the 13.2's.

THE CHILL-OUT ROOM 00:00-4:00AM DJ Clutch spins hip-hop. DJ Decker spins techno. Could there be a better show? We think NOT! So

chill out with us. Have a nice day.

MONDAYS

BREAKFAST WITH THE BROWNS

8:15-11:00AM Your favourite brownsters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of soulful, delightful tunes in and enjoy each weekly brown plate special. Instrumental, trance, lounge and ambient.

BLUE MONDAY alt. 11:00AM-1:00PM

ECHOES FROM THE SUGAR CUBE FACTORY alt. 11:00AM-1:00PM

SOUP DU JOUR 1:00-3:00PM

Feeling a little french impaired? Francophone music from around the globe, sans Celine Dion.

THE MEAT-EATING VEGAN 3:00-

4:00PM endeavour to feature dead air, verbal floutance [only when I speak], a work of music by twentieth-century composer - can you say minimalist? - and whatever else appeals to me. Fog and dyke positive. Mail in your requests, because I am not a human-answering machine.

EVIL VS. GOOD 4:00-5:00PM Who will triumph? Hardcore/punk from beyond the grave.

BBC WORLDNEWS SERVICE 5:00-5:30PM

BIRDWATCHERS 5:30-6:00PM Join the Sports department for their eye on the birds.

POLYFILLER alt. 6:00-7:00PM

MUSIC FOR ROBOTS alt. 6:00-7:00pm Viva la Robotica Revolution. Estrogen-charged robots on Planet Noiz.

HIP HOP HAVOC 7:00-9:00PM

THE JAZZ SHOW 9:00PM-12:00AM

Vancouver's longest running prime time jazz program. Hosted by the ever-savvy Gavin Walker. Features of 11. **Nov 2:** This month the Jazz Show will feature five obscure but great artists beginning with alto saxophonist Sonny Red.

Nov 9: Outstanding trumpeter Dupree Bolton and soulful saxophonist Curtis Amy.

Nov 16: "New advanced jazz" pianist/composer Valdo Williams' only recording.

Nov 23: John Erskine "Rocky" Boyd: a powerful tenor saxophonist with trumpet great Kenny Dorham.

Nov 30: "Oulta sight" alto saxophonist Earl Anderson on his only recording.

VENGEANCE IS MINE 12:00-4:00AM Hosted by Trevor. It's punk rock, baby! Gone from the charts but not from our hearts - thank fucking Christ.

TUESDAYS

THE CLASSICAL SHOW 6:30-8:30AM Listen carefully as Johnny B. brings you the classical music show featuring Canadian composers, amateur hour and more. Radio can fuck for the masses.

BOMBHELL 8:30-9:30 AM

THIRD TIME'S THE CHARM 9:30-11:30AM Tardis trashrock, sleazy surf and pulsating punk provide the perfect scissor kick to your head every Tuesday morning. There's no second chance when KingFu is used for evil with drunken fist

Bryce. Killyoall!
TRAGIC ANIMAL STORIES alt. 11:30AM-1:00PM Tales of happy love gone awry, and of baby dumpy crossing the street, all backed up by a sad soundtrack of various indie rock bands for your own enjoyment and education. Cry in your beer, please.

COLONEL SANDER'S HIDEOUT 1:00-2:30PM Canadian trashrock that you can pilot your Camaro to. Chris and Jeff supply the rock, you bring the Camaro.

ETHER TABLE 2:30-3:30PM

BBC WORLDNEWS SERVICE 5:00-6:00PM

RADIO ACTIVE 5:30-6:00PM

Activism, issues and fucking up the corporate powers that be.

FLEX YOUR HEAD 6:00-8:00PM

Hardcore and punk rock since 1989. <http://flexyourhead.com/vancouverhardcore.com/>

SAREGAMA 8:00-9:00PM

Featuring traditional [classical, light and folk] and contemporary South-Indian music.

LA BOMBA 9:00-10:00PM La Bomba (the bomb) explodes with the best salsa and merengue, with your



SUN	MON	TUE	WED	THU	FRI	SAT
BBC	BBC	The Classical Show	suburban jungle	Radio Ellinikathiko	caught in the red	BBC
are you serious? music	Breakfast with the Browns	BOMBSHELL	Spike's Musical Pins and Needles	Reel Music	One LOVE	THE SATURDAY EDGE
ROCKERS SHOW	Blue Monday/ echoes from the sugar cube factory	third time's the charm	BOTH SIDES	Filibuster	Skat's Scenic Drive	on the corner
WIRELESS/ BLOOD ON THE SADDLE	Soupe du jour	Tragic Animal Stories	love sucks	CANADIAN LUNCH	These are the breaks	POWER CHORD
LIPLOSS AND CIGARETTES	Colonel Sander's Hideout	THE ETHER TABLE	Audio Sprocket	Onomatopoeia	Little Twin Stars	Lucky Scratch
QUEER FM	The Meat-Eating Vegan	STAND AND BE C(OUN)TENT	motor dAddy	Needlepoint/ rhymes and reason	NARDVOAR & NOIZ	hearsay
Hello India	evil vs. good	BBC Worldnews Radio Active	BBC Worldnews Rachel's Song	Council Crap shape up/entertainment desk	NOOZE & ARTS	RADIO FREE AMERICA
GeetaNjali	Birdwatchers polyfiller/ music for robots	flex your head	SOLID state	Out For Kicks	Far East Side Sounds/ African Rhythms	SYNAPTIC SANDWICH
THE JAZZ SHOW (hiphop)	hip hop havoc	SAREGAMA	and sometimes why/ mary tyler moore show	on air with greased hair	home base	live at the hi-hat
The Chill-Out Room	THE JAZZ SHOW	LA BOMBA	Folk Oasis	LIVE FROM THUNDERBIRD RADIO HELL	LIAP SINK/ DEAD AIR	Pipe Dreams
	VENGEANCE IS MINE!	Venus Flytrap/ witchdoctor highball	str8 outta jallundar	Slippery Slot/ Groove Jumping		Soul Tree/ Earwax
	AURAL TENTACLES	HAN/ KLOSS/MI/ERY HOUR	Plutonian Nights			

pop! DJ Papilicious.

WITCHDOCTOR HIGHBALL alt.
10:00PM-12:00AM Noise, ambient, electronic, hip hop, free jazz, Christian better living LPs, the occasional amateur radio play, whatever.

VENUS RYTRAP'S LOVE DEN alt.
10:00PM-12:00AM Jan Greg in the love den for a cocktail. We'll hear retro stuff, groovy jazz, and thicker stuff too. See you here... and bring some ice.

AURAL TENTACLES 12:00AM-VERY LATE Warning: This show is moody and unpredictable. It encourages insomnia and may prove to be hazardous to your health. Listener discretion is advised. Ambient, ethnic, synth, pop, dance, punk, electronic, funk, blues, and unusual rock.

WEDNESDAYS

SUBURBAN JUNGLE 7:00-9:00AM

A perfect blend of the sublime and absurd, with your refined and exotic hosts Jack Velvet and Carmen Ghia. **SPIKE'S MUSICAL PINS AND NEEDLES 9:00AM-10:00AM** Spike spins Canadian tunes accompanied by spotlights on local artists. Weekly "Vintage Vancouver" segment takes a look back at this city's musical past.

BOTH SIDES 10:00AM-12:00PM Jose Luis discusses free trade and other issues in the Americas.

LOVE SUCKS 12:00-2:00PM Music at work. [Cut up mixed genres — eclectic, electric included but not mandatory.]

AUDIO SPROCKET 2:00-3:00PM **MOTORDADDY 3:00-5:00PM** "eat, sleep, drive, listen to Motordaddy, repeat."

BBCWORLDSERVICE 5:00-5:10PM **RACHEL'S SONG 5:10-6:00PM** Info on health and the environment. From recycling and conservation projects to diet, health, and the urban context.

SOLID STATE 6:00-7:30PM Featuring the latest in techno, trance, acid and progressive house. Spotlights on local artists, ticket giveaways, & live performances. Hosted by M-Pah.

AND SOMETIMES WHY alt. 7:30-9:00PM Barbara Manning, the make-up, cat power, sushi... these are a few of our fave-oh-thingies. la la la!

MARY TYLER MOORE SHOW alt. 7:30-9:00PM Grit music of all shapes and sizes.

FOUK OASIS 9:00-10:30PM Featuring the latest local and international releases in folk/roots/world music, phone interviews, in-studio guests and more. Requests always welcomed!

STRAIGHT OUTTA JALLUNDHAR 10:30PM-12:00AM Let DJs Indira and Bindwa immerse you in provocative Bhuratali "Chakk'd de phutay." Listen to all our favourite Punjabi tunes — remixes and originals.

HANSKLOSS/MISERY HOUR 12:00-4:00AM Mix of most depressing, unheard and unlistenable melodies, tunes and voices.

THURSDAYS

RADIO ELINIKATHIKO 6:30-8:30 AM Wake up to the sounds of Greece

with Elena and Niko.

REEL MUSIC 8:30-10:00AM Soundtracks and classical.
FLUBSTER 10:00-11:30AM

Port accordion-tinged musical meanderings, part experimental weirdness, with a little bad bill blood thrown in for good measure. This show is a genuine zone.

CANADIAN LUNCH 11:30AM-1:00PM From Tofino to Gardie, Baffin Island to Portage La Prairie. The all-Canadian soundtrack for your midday snack!

STEVE & MIKE 2:00-2:00PM Crashing the boys' club in the pit. Hard and fast, heavy and slow. Listen to it, baby. [hardcore]

ONMATOPOEIA 2:00-3:00PM Comix.

NEEDLEPOINT alt. 3:00-5:00PM **COUNCIL CRAP 5:00-5:30PM** **SHAPE UP alt. 5:30-6:00PM**

ENTERTAINMENT DESK alt. 5:30-6:00PM Movie reviews and criticism.

OUT FOR KICKS 6:00-7:30PM No Birkenstocks, nothing politically correct. We don't get paid so you're damn right we have fun with it. Hosted by Chris B.

ON AIR WITH GREASED HAIR 7:30-9:00PM Roots of rock & roll.

LIVE FROM THUNDERBIRD RADIO HELL 9:00-11:00PM Local music from 9. Live bands from 10-11.

SUPPERY SLOT alt. 11:00PM-1:00AM One step beyond logic.

PLUTONIUM NIGHTS 1:00-4:00AM Late night vinyl. Occasional skips. Cheers.

FRIDAYS

CAUGHT IN THE RED 6:30-8:30AM Garage rock and other things.

ONE LOVE 8:30-10:00AM Anything and everything from the wonderful world of music, as long as harmonies can be sung, and the melodies be heard.

SKA-TS SCENE-I-K DRIVE! 10:00AM-12:00PM Listen in to win a date with one of the co-hosts! [We're not telling which one!]

THESE ARE THE BREAKS 12:00-2:00PM DJ Spice brings you a flipped up, freaked out, full-on, funkified, sample heavy beatdown trip, focusing on anything with breakbeats. Versatile at any style.

LITTLE TWIN STARS 2:00-3:00PM

Underground, experimental, indie and women. Jazzu's space rock at its finest. **NARROWJAZZ THE HUMAN SERVICE PRESENTS... 3:30-4:00PM**

NOIZ 4:00-5:00PM whiffled.

BBCWORLDSERVICE 5:00-5:30PM

FAR EAST SIDE SOUNDS alt. 6:00-9:00PM Sounds of the transpacific underground, from west java to east Detroit. Sound system operator, Don Chow.

AFRICAN RHYTHMS alt. 6:00-9:00PM David "low" Jones brings you the best new and old jazz, soul, Latin, samba, bossa & African music from around the world.

HOMELESS 9:00PM-12:00AM Hosted by DJ Noah, the main focus of the show is techno, but also includes some trance, acid, tribal, etc. Guest DJ's, interviews, retrospectives, giveaways, and more.

LIMP SINK alt. 12:00-6:00AM Tobias' Paradigm Shift (Rant, phone in and kiss your mother with the

guest).

DEAD AIR alt. 12:00AM-LATE Exceptionally interesting girl talk.

SATURDAYS

THE SATURDAY EDGE 8:00AM-12:00PM Music you won't hear anywhere else, studio guests, new releases, British comedy sketches, folk music calendar, and ticket giveaways.

8-9AM: African/World roots. 9AM-12PM: Celtic music and performance.

ON THE CORNER 12:00-1:00PM Jazz spins on hour of classic experimental jazz with forays into the lands of funk, acid jazz and trip hop.

POWERCHORD 1:00-3:00PM Vancouver's only true metal show; local demo tapes, imports and other rarities. Gerald Raphead and Metal Ron do the damage.

LUCKY SCRATCH 3:00-5:00PM From backwoods delta low-down slide to urban harp honks, crooners and tunesters in the blue degree. Blues and blues roots with your hosts Anna and AJ.

RADIO FREE AMERICA 6:00-8:00PM Join host Dave Emory and colleague Nip Tuck for some extraordinary political research guaranteed to make you think. Originally broadcast on KJFC (Los Altos, Cal.).

LIVE! AT THE HI-HAT!! alt. 10:00PM-1:00AM "Live! — shows and bands — admission \$6.00 — Performers are subject to change."

Maximum Soul.

PIEDREAMS alt. 10:00-1:00AM **SOL TREE alt. 1:00AM-DAWN**

EARWAX alt. 1:00AM-DAWN Noiz terrorism cut this raw rhythms/funk/punk rock dissects Detroit minimalism/my Motor City madness runs tragic/my Junglesim spawns breakfast sporadics/while the hardcore be open to these lyrics I

flash/Da truth will be found inside in sounds/locked in my ears like Earwax. Word. Guy Smiley

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SEX FM

LOUD AND QUEER

LISTEN

UP!

for CTR's annual Sex fm broadcast

NOON TIL LATE

A celebration of difference

All day Queerorama for transgendered, bi,

asexual, pan sexual & gays!

IN SUPPORT of all things LOUD n' QUEER

AGAINST censorship

We have interviews, panel discussion

music, noise, readings, and SMUT!

Friday November 13, 1998

tune in to

CiTR 101.9 fm

For more information

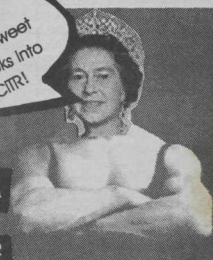
Contact Anna 822-1242

WHO

HOW

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Move those sweet cheeks into CTR!



Datebook



WHAT'S HAPPENING IN NOVEMBER

FRI NOV 6 CITR PRESENTS: Hard&Fast, Heavy&Slow Show@Anza: Ichung, JPS, Brundell@Starfish; Bosphorus King@Pib; Art Bergmann@Gale; Alkha Yoya Diallo@Vancouver Rowing Club; Malchicks, Speedbore, Shattered@Brickyard; Kokoro Dance presents Embryographic Cavatina@Firehall Arts Centre

SAT 7 Diamonds Galas (early show), Son Volt (late show)@Starfish; New Pornographers, Sonarum I.S.S., Citroen@Pib Pub; Kokoro Dance presents Embryographic Cavatina@Firehall Arts Centre; UBC Opera Ensemble@Cam Centre

SUN 8 Standing Wave: Rhythmic Voices@Culch; Bruce Labrue's *Husker White@Blinding Light*; *A Man Escaped*, Diary of a Country Priest@Pacific Cinematheque

MON 9 D Krush, Luke Wiebart (Wagonchrist)@Sonar; Dieter Mobius & Michael Rother (founders of Krautwerk)@Gale

TUE 10 CITR PRESENTS SHINDIG: SPLITTING ADAM, RETREADS, MARIANNE TURBO@Railway: Velve@Sonar; Golden Eternity@Holy Trinity Anglican Church

WED 11 Speedbore, Hill, Feedbag@Starfish; Saddlesores, Transvestimentals@Pib Pub; Bruce Labrue's *Husker White@Blinding Light*

THUR 12 Zubot & Dawson@Starfish; Bruce Labrue's *Husker White@Blinding Light*; *Pick Pocket*, *Trial of Joan Arc@Pacific Cinematheque*; 4x4, film@UBC School of Music Recital Hall

FRI 13 Uzuume Taiko Ensemble, Takeo Yamashiro, Allevin Ramos@Studio Theatre, Shadoball Centre for the Arts; Smokin' Frog@Starfish; Shite Nite 3: Excrementation@The@Gallery

SAT 14 Uzuume Taiko Ensemble, Takeo Yamashiro, Allevin Ramos@Studio Theatre, Shadoball Centre for the Arts; West Coast Connections@Performance Works; Midge, Facepunch, Carbon 69@Columbia; Ten Days Late@Pib Pub; Fever with Nick Holder@Sonar; Jimmie Dale Gilmore, Dale Watson@Starfish; Mudhoney@Showbox, Seattle

SUN 15 Frank Black and the Catholics@Rage; Cornelius@Starfish; Greyboy Allstars@Sonar; Spirit Sings@Firehall Arts Centre

MON 16 Big Sugar@Rage; Superstar: the Karen Carpenter Story@Blinding Light

TUE 17 CITR PRESENTS SHINDIG: 42, Cloven Honey, Bounty Hunter & the Mutineers@Railway Club; Big Sugar@Rage; Mad Professor@Sonar

WED 18 Dan Bern (early show), Ian Moore (late show)@Starfish;

SUBMISSIONS TO DATEBOOK ARE FREE!
TO HAVE YOUR EVENT LISTED, FAX ALL THE RELEVANT INFO (WHO, WHERE, WHEN) TO 822 9364, ATTENTION "DATEBOOK." DEADLINE FOR THE WINTER ISSUE IS DECEMBER 2ND!

Superstar: the Karen Carpenter Story@Blinding Light; *Gadjo Dilo, Latcho Drom@Ridge*

THUR 19 Cool, Lily Star, Themos@Starfish; Jeno@Sonar; Gadjo Dilo, Latcho Drom@Ridge; 1st Annual Vancouver Underground Film Festival@Blinding Light; Taking Wing: improvised music series@Sugar Refinery

FRI 20 Closed Caption Radio, The Beans, Celestial Magenta, Klauskniskis@Starfish; Unwound@Breakroom, Seattle; Taking Wing: improvised music series@Sugar Refinery

SAT 21 Galactic, Green Room@Vogue Theatre; Taking Wing: improvised music series@Sugar Refinery; Sound Travels@Western Front

SUN 22 Reel Big Fish, Pluto@Starfish; Chiefsaints, 4-Star MacLacra@Orpheum Theatre; 1st Annual Vancouver Underground Film Festival@Blinding Light

MON 23 Best of the 3rd Annual Banff Festival of Mountain Films@Feisty

TUE 24 CITR PRESENTS SHINDIG: Pepper Sands, Ridge, Jet Set@Railway Club; Duotang, Evaporators, Disgustens, 4-Star Movie@Video In Studios; *Facing The Eastside@Blinding Light*

WED 25 *Facing The Eastside@Blinding Light*

THUR 26 legendary Pink Dots, Twilight Circus Dub System@Starfish; Geezer Generation@Blinding Light

FRI 27 Ngoma@Starfish; Big Naked, Rusty, Miller Stain Limit@Palladium; 54+40@Vogue Theatre; Malchicks, Shattered@Railway Club; *Pixel Peep Show@Blinding Light*

SAT 28 Earth Crisis, Hatebreed@Starfish; Bosphorus King@South Hill Candy Shop; Buffalo Tom@Moore Theatre, Seattle

SUN 29 Metal Beat Manifesto@Palladium; *Pixel Peep Show@Blinding Light*

MON 30 Kurt and Courtney@Ridge

TUE DEC 1 CITR PRESENTS SHINDIG: The Disgustens, TBA@Railway Club; Nancy Drew, *Straight From The Suburbs@Blinding Light*

WED 2 Tricky@Rage; Nancy Drew, *Straight From The Suburbs@Blinding Light*

THUR 3 George Gruntz Quinte@Western Front; *The Organization Man@Blinding Light*

FRI 4 Depeche Mode@Caliseum; Star Wars Spinoff Show@Blinding Light

SAT 5 Susan Tedeschi@Starfish; Star Wars Spinoff Show@Blinding Light

SUN 6 Oscar Lopez Trio@Culch

MON 7 Star Wars Spinoff Show@Blinding Light

TUE 8 Tab Benoit@Yale; Rough & Ruined Film Festival 1998@Blinding Light

WED 9 Buffalo 66, I Went Down@Ridge; Rough & Ruined Film Festival@Blinding Light

THUR 10 BYOB + Burning Man Footage@Blinding Light

FRI 11 Molestics@Railway Club; Jan Moritsugu's Fame Whore@Blinding Light

SPECIAL EVENTS

ANN'S ("DATEBOOK QUEEN") PIX:

CITR RADIO'S SEX-FM TUNE IN ALL DAY NOV. 13 FOR THE BEST IN QUEER PROGRAMMING. SEE THIS MONTH'S DEMO DERBY.

TAKING WING IMPROVISED MUSIC SERIES II AT THE SUGAR REFINERY, NOV. 19-21

VAN. UNDERGROUND FILM FEST SEVENTH ANNUAL FILM FEST OF UNDERGROUND MOVIES AT THE BLINDING LIGHT, NOV. 19-22

BUY NOTHING DAY PRETTY SELF-EXPLANATORY. NOV. 29

ROUGH & RUINED FILM FEST AS THE BLINDING LIGHT THEMSELVES SAY, BE ROUGH, BE RUINED, BE THERE! DEC. 8-9

1998 SHINDIG FINALS DEC. 11. AS ALWAYS, AT THE FABULOUS STARFISH ROOM. WHO'LL IT BE? YOU'LL JUST HAVE TO SEE ...

VENUES • BARS • THEATERS • RESTAURANTS • RECORD STORES

The Abyss 315 E. Broadway (side entrance)	488 6219	Hollywood Theatre 3123 W. Broadway (Kitsilano)	738 3211	Russian Hall 600 Campbell (Chinatown)	874 6200
Anderson's Restaurant (Jazz on the Creek)	684 3777	Holt Jazz Society 2120 Main (Mt. Pleasant)	873 4311	Scratch Records 109 W. Cordova (Gastown)	687 6355
Anzo Club 3 W. 8th (Mount Pleasant)	876 7128	It's a Secret 1221 Granville St. (downtown)	688 7755	Seylenn Hall 605 Mountain Hwy (North Van)	
Arts Hotline	684 2787	Jericho Arts Centre 1600 Discovery (Pt. Grey)	224 8007	Shadoball Centre for the Arts 6450 Deer Lake Ave. (Bby)	291 6864
Bassix 217 W. Hastings (at Cambie)	689 7734	Jupiter Cafe & Billiards 1216 (near Demon St)		Singles Going Steady 3296 Main (at 17th)	876 9233
Backstage 196 1585 Johnston (Granville Island)	687 1354	La Quena 1111 Commercial (the Drive)	251 6626	Sonar 66 Water (Gastown)	683 6695
Black Sheep Books 2742 W. 4th (at MacDonald)	722 5087	The Lotus Club 455 Abbott (Gastown)	685 7777	Southland Candy Shop 4198 Main (at 26th)	876 7463
Blinding Light 36 Powell St.	687 3677	Lucky's 3272 Main	685 9288	Squish'd Knish 4470 Main (at 29th)	879 9701
The Brickyard 315 Carroll St.	685 3978	Luv-A-Fair 1275 Seymour (downtown)		The Space 316 Hastings (downtown)	
Café Deux Soleils 2096 Commercial (the Drive)	254 1195	Mars 1320 Richards (downtown)	230 MARS	Starfish Room 1055 Homer (downtown)	682 4171
Café Vieux Montreal 317 E. Broadway (Mount Pleasant)	873 1331	Maximus Blues Pub 1176 Granville (downtown)	688 8701	Starlight Cinema 935 Denman (West End)	689 0096
Caprice Theatre 965 Granville (Granville Mall)	683 6099	Medialuna 1926 W. Broadway		Station Street Arts Centre 930 Station (off Main)	688 3312
Celebrities 1022 Davie (at Burrard)	689 3180	Minora Pavilion 7191 Granville (Richmond)		St. Regis Hotel 602 Dundas (downtown)	
Cellar Jazz Cafe 3611 W. Broadway (downtown)	738 1959	Moon Base Gallery 231 Carroll St. (gastown)	608 0913	Stone Temple Cabaret 1082 Granville St. (downtown)	488 1333
Chameleon Urban Lounge 801 W. Georgia (downtown)	669 1806	Naam Restaurant 2724 W. 4th Ave (Kitsilano)	608 0711	Sugar Refinery 1115 Granville (downtown)	683 2004
Chan Centre for the Performing Arts 6265 Crescent Rd (UBC)		Old American Pub 928 Main (downtown)	682 3291	Theatre E 254 E. Hastings (Chinatown)	681 8915
Club Mardi Gras 398 Richards St.	687 5007	Orpheum Theatre Smith & Seymour (downtown)	685 3050	Thunderbird Int. Centre 120 W. 16th St. (N. Van)	988 2473
CN Imax Theatre 999 Canada Place	682 4629	Pacific Cinematheque 1131 Howe (downtown)	688 3456	Vancouver E. Cultural Centre 1895 Venables (at Victoria)	254 5787
Columbia Hotel 303 Columbia (at Cordova)	683 2757	Palladium (formerly Graeland) 1250 Richards (downtown)	688 2648	Vancouver Little Theatre 3102 Main (Mt. Pleasant)	876 4165
Commodore Lanes 838 Granville (Granville Mall)	681 1531	Paradise 27 Church (New West)	525 0371	Vancouver Press Club 2215 Granville (S. Granville)	738 7015
Cordova Cafe 307 Cordova (Gastown)	683 6357	Paradise Cinema 919 Granville (Granville Mall)	681 1732	Varsity Theatre 4375 W. 10th (Point Grey)	222 2235
Denman Place Cinema 1030 Denman (West End)	683 2201	Park Theatre 3440 Cambie (South Vancouver)	876 2747	Video 'N Washout 1020 Granville (downtown)	872 2999
Dr. Sun Yat-Sen Garden Main 578 Carroll St.	662 3207	Piccadilly Pub 317 W. Pender (at Seymour)	682 3221	Video In Studios 1965 Main (Mt. Pleasant)	872 8337
DVR 515 Davie (downtown)	682 4388	Pitt Gallery 317 W. Hastings (downtown)	681 6740	Viggin Mega Store 788 Burrard (at Robson)	669 2289
Firehall Arts Centre 20 E. Cordova (at Main)	689 0926	Purple Theatre 881 Granville (Granville Mall)	685 7050	Vogue Theatre 918 Granville (Granville Mall)	331 7909
Fred Holt Bombs Vancouver	687 6719	Purple Theatre 15 Water St. (gastown)	602 9442	Waterfront Theatre 1405 Anderson (Granville St.)	685 6217
Frederic Wood Theatre (UBC)	682 2678	Queen Elizabeth Theatre Hamilton & Georgia	665 1050	Western Front [303 E. 8th Ave]	876 9343
Gorge Pub 2889 E. Hastings (downtown)	822 9364	Raffels Lounge 1221 Granville (downtown)	685 3593	Whip Gallery 209 E. 6th Ave (at Main)	874 4687
Gastown Theatre 36 Powell (Gastown)	684 MASH	The Rage 750 Pacific Blvd. South (Plaza of Nations)	685 5858	W.I.S.E. Hall 1882 Adanac (the Drive)	254 5858
The Gate 1176 Granville (downtown)	688 8701	Railway Club 579 Dundas (at Seymour)	681 1625	Women In Print 3566 W. 4th (Kitsilano)	732 4128
The Good Jacket 225 E. Broadway (at Main)	872 5665	Richard's On Richards 1036 Richards (downtown)	687 6794	Yale Blues Pub 1300 Granville (downtown)	681 9253
The Grand Gallery 4124 Main (Mt. Pleasant)	322 6057	Ridge Cinema 3131 Arbutus (at 16th Ave.)	738 6311	Zulu Records 1869 W. 4th (Kitsilano)	738 3232



NOV

MON
09

Nordic Trax Presents
DI KRUSH

Sony/Mo'Wax Recording Artist from Japan
w/ LUKE VIEBERT aka WAGONCHRIST
Mo' Wax/NinjaTune UK Adv tix \$18

NOV

TUE
10

Universal Concerts Presents
VELVET w/ DJ Wax

Victoria urban dance collective & DMC champ
\$8 @ Ticketmaster

NOV

WED
14

Pharsyde & Taxi present
FEVER - fine house music

Special guest NICK HOLDER (K7, DNH, Tor)
Residents: Luke, T Bone & Dana D (room 2)
\$8 doors @ 8pm

NOV

WED
15

Return of the originals
THE GREYBOY ALLSTARS SIDECAR PROJECT
Feat. KARL DENSON sax
acid jazz from San Diego
Adv. tix \$10, more @ door

NOV

MON
16

STEREO - Grand Opening

A new night w/ Sean Brawley, Dickey Doo
& Luis Machuca Speakeasy Lounge [Rm. 2]
every Monday from 9pm

NOV

WED
18

DEEJAY DR. SHOCK

Grande welcomes one of Canada's finest
party rockers! R&B, reggae & hip-hop.
\$7 door

MON

Speakeasy
Progressive house
Speakeasy [Rm. 2]

WED

GRANDE
R&B, Reggae, Hip Hop

THU

LAUNCH
Progressive electronic
w/ Pascal

Alternating weekly

Presets
Drum'n'Bass w/ Andy B
Kilo Cee in Room 2

FRI

Cherry Bombs
Beats n' Breaks

SAT

FEVER
House w/ T Bone
Luke & Dana D

66 WATER ST. Club: 603.6695 Office: 603.6527 Fax: 608.2552

Sound system by: ☐ Turbosound Visual styling by: URBAN

FREE B4 10pm WITH VALID STUDENT ID ON THURS, FRI & SAT
(SUBJECT TO CAPACITY & SPECIAL EVENTS)

Memberships available now | Tix available in advance

chameleon C

801 W. Georgia St., Vancouver, BC Tel: 669.0806

THURSDAYS WEEKLY

FRIDAYS WEEKLY

el famoso

Gama & Rick present
the city's longest
running hip-hop jam.
DJ's: J'wing, gman, sean-ki,
kilo-see, lipool, luke, pete
rumble, kemo timore

\$5 door - free b4 9

mo' funk fridays

As Mo' funk continues to
fly the funk flag worldwide,
join us for an evening of
eclectic dance music with
The Mo Funk Collective
alongside DJ's Luke, Todd D,
Dana D & Seren

\$5 after 9

SATURDAY NOV 14

SATURDAY NOV 21

slick

Tight funk from these
Chameleon favourites

\$6 door - free b4 9pm

fat beats

A night of
turntablistics...

experimental spy music
for groovers

TUESDAY NOV 24

SATURDAY NOV 28

The Loop presents

park place

Deep house from
Todd D & Mike McCooly

Weekly - \$3 after 10

soul crib

Vancouver acid jazz
originals take the stage

\$6 door - free b4 9pm

MON: LATIN JAZZ

**rumba
calzada**

THURS: HIP HOP

el-Famoso

TUES: HOUSE

park place

FRI: JAZZ/FUNK

**MO' FUNK
FRIDAYS**

WED: WEEKLY ROTATION

**stereotype
DOUBLE SIX
backroom gold**

SUN: DRUM'N'BASS

airtight

JETS TO BRAZIL ...AND BEYOND!

November hilites for your in-flight entertainment

JETS TO BRAZIL Orange Rhyming Dictionary CD/LP

Three cheers! Now fronting this late-punk super group, *Jawbreaker's* erstwhile *Blake Schwarzenbach* has returned to active service with energy renewed and skills intact. Packing plenty of hooks, abstract lyrics and much punch — all witnessed by the big handed production work of *Jawbox's* J. Robbins — this is a welcome passport to an emo-tinged pop rock excursion. And is that an odd new wave vibe in there too? Featuring more quality Jade Tree graphic design, for the punk Epicurean.

\$16.98 CD \$14.98 LP

CHICAGO UNDERGROUND DUO

12 Degrees of Freedom CD/LP

Comprised of *Isotope 217* bandmates *Chad Taylor* and *Rob Mazurek* — with occasional help from *Tortoise/Isotope 217* guitarist *Jeff Parker* — this thoughtful recording shifts easily between cool new music, old jazz and any hybrid between: Equally loose and refined, *Taylor* and *Mazurek* have a remarkable, studied and expansive range within chosen limited instrumentation. The result: hip musicology for the Thrill Jockey fan, or anyone so inclined, really.

\$16.98 CD \$14.98 LP

THE DELGADOS

Peloton CD

A nod to special delivery of archaic, Areal pop from Scotland, *THE DELGADOS*, whose day job is running *Chemical Underground Records* and releasing the likes of *Arab Strap* and *Mogwai*, are nice folks with a penchant for pleasing tunes full of hooks and full melodic chording. *Peloton* — a flourish for the leading pack — a slyling title we think. *Allez Allez!*

\$16.98 CD



JAD FAIR AND YO LA TENGO Strange But True CD/LP

Having previously collaborated on an extremely animated version of *Speeding Motorcycle*, *JAD FAIR AND YO LA TENGO* again join forces for the perfect autumn pop pace-stent! Yes, its time to don your turtle necks and celebratory slacks, and read a deep book, while this chummy and ultra earnest of records offers amusing detours into the resplendent glory that accompanies the simple side of life. Fine music from fine people.

\$16.98 CD \$12.98 LP



BOXHEAD ENSEMBLE The Last Place To Go CD/LP

Recorded live at various locations, the shrouded, low-key, sometimes skeletal work here is document to the Dutch Harbor European film screening tour. The accompanying veritable super-band involved perfectly renders a subdued ambience that is effective without any inorganic dreariness, tranquil and hauntingly spare, the *BOXHEAD ENSEMBLE's* impressionistic music slips into the shadows, lulls, enchants, then slowly drifts out to a stormy sea. This is a recording meant to be played over and over. Sleep inducing. In a good way.

\$16.98 CD or LP



HIGH LLAMAS

Lollo Rosso (remix) CD

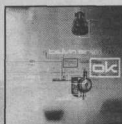
“I love the *LLAMAS* — they’re brilliant!” — *Da Vinci* you know, *Marvelous*. I’m thinking, just what I need some drunken kid next to me on the bus with his *Bassman* at ten. “Pure Leonardo,” he blurts out, and just as I’m about to write him off — suddenly I too am seduced by the brilliant jolly ball of fire! — imagine glorious *Beach Boys* chords set to the new *Mozarts* — kids with names such as *Dornelius*, *Moose*, *On Mars*, *Stick*, *Hausen* & *Walkman* and more remixing these mighty *LLAMAS*. Fine stuff. I’m sold. End of story.

\$16.98 CD

TALVIN SINGH O.K. CD

Friday night and I feel like a pint and a bit of the dance floor — my mates meet me as I’m gearing up to go. “You heard of *Anokha*: The sounds of the *Asian Underground* — “Na, I cheekily respond as I lace up my trainers, “I’m still onto *Dirt Punk* in *Air*.” “Yeah, well this lad *TALVIN SINGH* knows their score, all that *Roni Size* and more! — No lightweight *Gouldie* is he.” Little did I know that soon enough his debut solo *O.K.* would be top of the London DJ playlists — for us right headed nackers knew the *Rockefeller Skank*, but that was nothing compared to the hangover Mr. *SINGH* delivers, big beats and all.

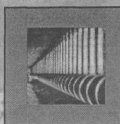
\$16.98 CD



DO MAY SAY THINK Do May Say Think CD

Over tempo Toronto *Do May Say*! On the increasingly cool Canadian indie label *Constellation*, this 6 piece unit help set the mood for your more relaxed moments. Although not as dapper as compatriots *Do Speed You Black Emperor*, *DO MAY SAY THINK* dodgily strain a purchase for long, soothing, evocative instrumental songs, slipping occasionally into dub-like territory. This stuff is neat, we like it, and we think you will too. A fine panacea for troubled times, or a welcome addition to happy days.

\$16.98 CD



More 1st Class Sounds

PLASTICMAN ARTIFACTS (BC) CD

KRUER AND DORFMEISTER K+D SESSIONS CD, 2LP

SQUAREPUSHER MUSIC IS ROTTED ONE CD/LP

AMP STENORETTE CD, LP

JAWBOX MY SCRAPBOOK OF FATAL ACCIDENTS CD

JOHN FAHEY GEORGIA STOMPS, ATLANTA STRUTS CD

MOXPX LET IT HAPPEN CD

MASSACRE FUNNY VALENTINE CD

DUOTRON THE COMPLETE BOOK OF DUOTRON

ILLUSTRATED CD

BEASTIE BOYS BODY MOVIN' CD-EPS, 12"

THE AFGHAN WHIGS

1965 CD

The war in Vietnam raged, the Soviets “walked” the first man in space, the exodus of Cuban refugees to the US began, the Boston Celtics claimed the professional basketball title for the seventh consecutive year. *Roman Polanski's* *Repulsion* was on the marquee, *TS Elliot* died, *Malcolm X* was assassinated and the Watts riots in LA resulted in 34 dead and 1032 injured. *THE AFGHAN WHIGS* put you on that front stoop, with the hydrant open and the radio on, the news proclaiming it all, dominated by Motown's galvanized role of the airwaves.

\$16.98 CD



NEOTROPIC Mr. Brubaker's Strawberry Alamclock CD

A Ninja Tune affiliate *N-Tone*, *Riz Masten's* appropriately named electronic vehicle continues to seek out new sites for exploration and, with *Ninja Tune's* *Inrestitible Force* (*Mixmaster Morris*), *Masten's* work has a post-*Orb*, somewhat psychedelic sound: beats are bridged by loose ambient passages, and ideas are worked through in unique, often unexpected ways. Anything and everything is fair material for this process. Our advice: sit wackily back and enjoy.

\$16.98 CD

SPIRITUALIZED Live at the Royal Albert Hall 2CD

Live synphonic space-rock bliss; mixed with free-form psychedelic dronings; top of the brilliant new *Jason Pierce's* *SPIRITUALIZED* have had with their *Ladies and Gentlemen, We are Floating in Space* release. Joined by strings and gospel voices, these already renowned frequency twerkers squeeze even more heavenly sounds into their dynamic mix, as we all propel down with some well oscillating orbit, waiting to re-enter the atmosphere from our celestial trip.

\$24.98 2CD



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